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A MONTHLY JOURNAL  
DEVOTED TO THE CULTIVATION OF

**ART IN THE HOUSEHOLD**

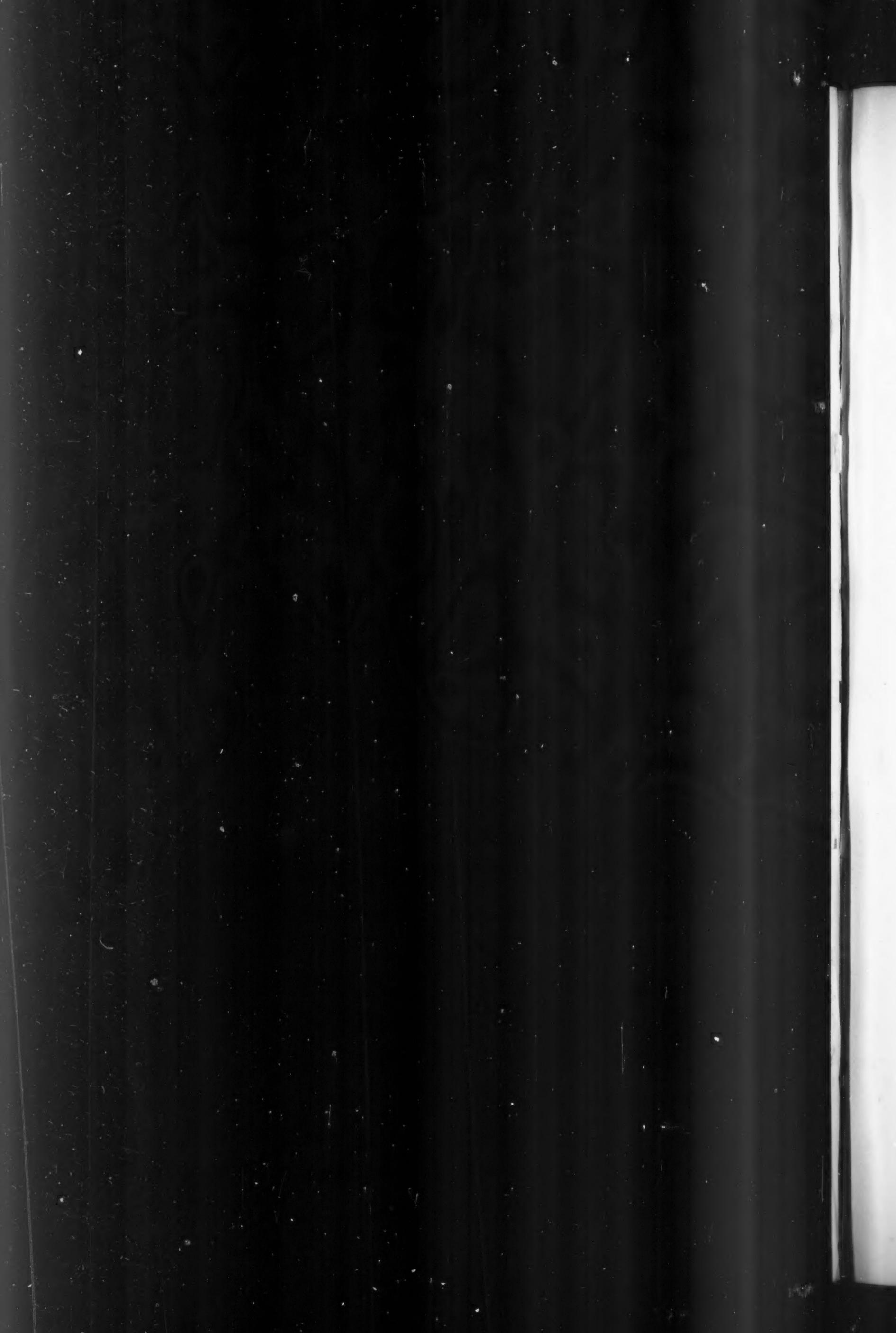
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# THE ART AMATEUR

DEVOTED TO ART IN THE HOUSEHOLD

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"THE ORPHANS." DRAWN BY ELIZABETH STRONG FROM HER PAINTING IN THE PARIS SALON, 1888.

## THE PARIS SALON.

THE Salon of 1888 is a good average Salon, containing a fair proportion of distinguished work, the usual quantity of pictures full of talent of a technical nature and an unobtrusive sprinkling of vulgar or absolutely inferior work. Among the most distinguished work of the year I should place Hébert's dreamy, poetical and beautiful picture entitled "Aux Héros sans Gloire," one of those visions of beauty and sentiment which words cannot describe; Dagnan-Bouveret's small portrait of a lady in the picturesque costume of the canton of Berne; John S. Sargent's portrait of Mrs. Playfair, of which the face and neck are modelled with a distinction and subtle power that few but Mr. Sargent possess; Alfred Agache's study of a girl's head and his large picture called "Enigma," so prodigiously and simply impressive with its broad masses of color; Brunet-Richon's "Les Veuves et les Mères des Marins," an old woman in a long black cloak of mourning walking along a quay, with

in the distance the docks and the fishing-boats reflected in the blue water; Raphael Collin's opalescent decorative panel for the rector's dining-room in the new Sorbonne "Fin d'été"—a blonde maiden clad in Japanese stuffs of pale blue and rose, walking flower-laden in a silvery, pearly landscape where nymphs are dancing; W. Q. Orchardson's portrait of Mrs. Joseph, remarkable in drawing and sympathetic observation and persuasive in spite of the yellowness of its general tonality; I. F. Raffaelli's life-size portrait of Edmond de Goncourt, full of marvellous color, but disagreeable and affected in execution; Kuehl's "Le Maître de Chapelle," one of the very best bits of painting in the Salon; Bonnat's portraits of Jules Ferry and Cardinal Lavigerie; Roll's "Fermière" and "Au Trot," which as painting are decidedly very delicate; Jules Breton's "Étoile du Berger" and his "Girls Going to a Procession," the latter, to my mind, the least bourgeois in sentiment of all Breton's pictures.

Add to the above select list Gaston Latouche's "Accouchée," delicate in sentiment and observation; Lobre's

two marvellously exact reproductions of interior light in "La Chambre Bleue" and "La Chambre Blanche;" Maignan's "Voices of the Tocsin," full of imaginative talent, miserable as painting and uselessly enormous in size; Jules Lefebvre's "Orpheline," refined in sentiment, correct in drawing, and thinly and coldly painted; Ziem's rutilant picture of Venice and his luscious watermelon; Th. Blake Wirgman's very talented and distinguished portrait of an old lady; Tytgadt's nuns sewing in a white, sunny room in the "beguinage" of Bruges, a remarkable piece of work as study of whites and grays in strong reflected light; Aimé Perrier's "Golden Wedding," a picture full of humor and observation of peasant character and costume; Olive's views of the port of Marseilles; Lansyer's "Institute of France," a veritable Canaletto; Moreau de Tours's military picture, the "Assault of the Malakoff;" J. Gari Melchers's remarkable picture of Dutch pilots, simple in mise-en-scène, intense and direct in observation of character and of ambient light and shadow, to my sense the best American picture

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in the present Salon, excepting, of course, Mr. Sargent's portrait. Next to the Melchers, among the Americans, may be placed Walter Gay's "Benedicite," a very distinguished effort to paint a very difficult scheme of grays. The trouble is that unless you are a mighty genius, the grays are apt to run away with you and leave your objects without their specific consistency. This criticism may be made of both Mr. Gay's pictures in the Salon, but I hasten to add that unless the pictures were already remarkable in themselves, it would be impossible to make this criticism, which is, therefore, almost a compliment.

Another American, R. W. Vonnoh, exhibits a very fine and distinguished portrait of a lady. Notice, also, Victor Marec's "After the Funeral," full of study of character; Léon Lhermitte's "Harvesters Resting," almost obtrusively clever; George Hitchcock's refinedly beautiful "Annunciation," whose delicate qualities are lost, owing to the unfortunate position in which the picture is hung; two interesting pictures by Israels; a pretty fancy by F. Hipp. Lucas, "Fil de la Vierge"; W. L. Metcalf's "Market at Tunis," a boldly treated Oriental subject; J. Kavanagh's "Village Schoolmaster," well placed on the line; E. E. Simmons's two pictures, "Mother and Child," belonging to the Saint Louis Exhibition, and "The Carpenter's Son," both capital pictures, and well placed on the line; Gervex's vulgar imitation of Sargent in the portrait of Jane Harding; Edelfelt's sincere picture of Finland women gossiping outside a church; Dawant's striking composition of choirboys in red robes, singing in an Italian church; Gustave Courtois's rich Venetian portrait of Alice Regnault, and the same artist's dead virgin lying on a "reposeoir" of white veils and flowers; Carolus Duran's portrait of his daughter, and particularly his portrait of the painter François; two important sheep pictures by Charles Jacque, which seem rather old-fashioned and vieux jeu; J. C. Cazin's "Day's Work Over," which seems to show an increasing tendency to summary execution; Falguière's "Spanish Beggars," a wonderfully felicitous "pochade" à la Goya; Friant's "Canotiers," minute even to hardness, but very close and precise in observation of feature and contour; Maurin's two highly finished study heads, which reveal on the part of the painter an extraordinary eye and a rare brush; Haquette's two marine subjects; Marcotte de Quivière's marine; Grimelund's "Yellow Sails" and "Port of Antwerp"; Theodore Earl Butler's "Widow"; De la Hoes's portrait of a lady in green.

But what about the great "swells," Cabanel, Bouguereau, Boulanger, Hector Leroux, Henner? They are all represented by appropriate and even superior specimens of their genius, which, however, call for no special remark. Henner, in his "Saint Sebastian and the Holy Women," and in his portrait of a lady, is more tricky than ever, and I am afraid that henceforward he must be considered to be altogether out of the running for the medal of honor. The number of colossal decorative panels is very considerable this year: François Flameng, Chartran, Humbert, Duez and Benjamin Constant all send important works, but none of them are worthy of profound admiration except Benjamin Constant's triptych, which was noticed in a previous issue of *The Art Amateur*, and which looks very fine in the Salon in spite of the crude light. Detaille, who has long been absent from the Salon, exhibits a canvas ten feet long called "The Dream." It is a panorama of a regiment sleeping on a plain, each man wrapped in his cloak, the muskets stacked in long lines, the camp-fires blazing here and there, while in the clouds is a phantom parade of the heroes of the time of Napoleon I. and Louis Philippe. This picture will certainly have a great popular success.

Among the landscapes may be noted works by Jan Monchablon, Guillemet, Sanchez Perrier, Nozal, Pointelin, Harpignies, Cesbron, René Fath, Bernier, Isenbart and Charles H. Davis, whose two pictures, "April" and a "Winter Evening," are extremely poetical.

The American artists make an exceedingly good show at the Salon this year, and my only regret is that I have not space to mention their works at length. Besides those already mentioned, the exhibitors are J. C. Arter, who shows a Picardy interior; Lucile C. Arthur, "Bees" and a "Mill"; E. Aubry Hunt, "Honfleur"; Henry Bacon, "Building the Boat"; W. Baird, "The Seine at Boissise"; Ellen K. Baker, "Revery" and a "Nursling"; E. H. Barnard, a portrait; H. Bisbing, "Siesta on the Beach," a cattle picture well placed on the line, and a "Farm-yard"; F. M. Boggs, "Harfleur" and "Havre," two marines well placed; D. F. Boyden, two landscapes; Miss Amanda Brewster, two portraits;

F. A. Bridgeman, two Algerian pictures, on the line, of course; Miss Kate A. Carl, choosing a romance; L. F. Cauldwell, a portrait; F. B. Chadwick, "La Mère Rabiotte"; Mrs. E. I. Chadwick, "Shepherdess" and a "Baigneuse"; M. Clinton-Smith, "In the Marshes at Criquebauf"; Max. Colin, "Ladies' Studio"; E. I. Couse, "Fleur de Prison"; L. H. Coyner, a still life; R. Curtis, "Carmen Arrested in the Cigar Factory, Seville," rather blatant in color; Alger S. Currier, "A la Santé," a capital character study of an old man, placed conspicuously on the line, and a nude study, "Deesse"; W. Darling, "La Première Visite de la Grande Mère"; W. L. Dodge, a fine academic composition of "David and Goliath"; Pauline Dohn, "Tête d'Enfant"; J. D. Patrick, a strangely drawn picture, "Brutalité"; Julie Dunn, "Autumn"; F. Duveneck, a good portrait and the celebrated imitation Whistler etchings; C. S. Forbes, a portrait; J. L. France, gathering seaweed on the beach; Miss Gardner, a very pretty picture of two mothers—a human mother and a hen and chickens; Rosalie Gill, a portrait; Abbott Graves, "Peonies"; Clifford Grayson, a good nude study; Eleanor Greatorex, "Pasqua Fiorita"; Kathleen Greatorex, "Les Fleure du Vent"; R. H. Green, "Flower Girl"; Charlotte G. Greenough, the "Château de la Grand' Cour"; Edward Grenet, "Ballade à la Lune"; P. A. Gross, two views of Liverdun; Carl Gutherz, "Lux Incarnationis," a very important effort of imaginative painting, placed on the line in the centre of a panel; Philip L. Hale, "Girl with Chrysanthemums"; Alexander Harrison, two marines of good, delicate quality; Birge Harrison, "The Departure of the Mayflower"; A. Butler Harrison, "La Lande"; Herman Hartwich, "La Sieste"; Childe Hassam, "Grand-Prix Day"; Bertha Hewitt, "Sisters"; W. H. Howe, "Starting for the Market" and "Carting Sand, Dieppe Beach"; S. Isham, a portrait; Louise R. Jewett, a portrait; John Kavanagh, "The Village Schoolmaster," well placed on the line, and a portrait, both good pictures; Anna E. Klumpke, "A la Buanderie," women washing round a tub, an important effort, hung on the line, and a portrait; C. F. de Klyn, "Gardeuse de Vaches" and "Une Cour, Bretagne"; Ridgway Knight, a fine and broadly-painted landscape, with figure, "Calling the Ferryman," on the line, of course; Miss Lee-Robbins, an imitation Carolus Duran, "Nonchalance," hung on the line, and a portrait; Eurilda Loomis, "Vie Rustique, Picardie," a good figure and interior picture, well placed; F. G. Loring, a sunset effect, the "Bridge at Chioggia"; W. MacEwen, "Une Histoire de Revenant," very charming study of pretty Dutch girls in a sunny interior, well placed on the line; E. L. Major, "St. Geneviève"; A. F. Mathews, "Pandora" and "In Holland"; Henry Motler, "Harvest Festival in Brittany" and "The White Captive," a scene among the Apache Indians, both works placed on the line; Albert H. Mumself, "Ship Right Ahead," a strong sea picture; W. G. Page, a portrait; Stephen H. Parker, "Pandora"; Charles Sprague Pearce, "La Rentrée du Troupeau," a very sweet landscape with a shepherd boy piping as he leads home his flock; Clinton Peters, a portrait; W. L. Picknell, "November," an impressive lonely landscape; Charles S. Reinhart, "Waiting for the Absent" and "Rising Tide," the former on the line, two clever pictures of seashore life; Theodore Robinson, "An Apprentice Blacksmith"; F. Scott, "Retour de la Pêche"; R. V. V. Sewell, a portrait; Marie Simpson, "Poor Man's Breakfast"; F. O. Small, "Rameses and his Daughter Playing Chess"; W. J. Smedley, "Le Bateau du Père"; Ellen Starbuck, a portrait; Jules L. Stewart, an elegant and delicate portrait of the Comtesse d'Arcy; Robert Lewis Reid, "The Flight into Egypt," a poetical vision of the subject treated in a mystic blue tonality appropriate to decorative work—the intention of Mr. Reid's picture is excellent, and his work is not wanting in sentiment; F. W. Stokes, "Les Orphelines" and "A Good Sermon," the latter placed on the line—a very clever and refined piece of work; Julian Story, "The Black Prince Finding the Body of the King of Bohemia on the Battle-field of Crecy," an ambitious and successful effort so far as success is possible in such subjects; G. M. Stone, a portrait; C. H. Strickland, a portrait; Elizabeth Strong, some clever studies of dogs, including "The Orphans," illustrated here with; Miss F. H. Throop, a study of a girl, "La Réveil"; Georgette Timkin, "La Moisson"; G. S. Truesell, "The Shepherd and his Flock," a good out-of-door pseudo-Millet picture, effective and sincere, well placed on the line; Eugene L. Vail, "Ready About," a fishing boat and

crew, the faces and attitudes full of character, but the execution very disagreeable—this enormous picture is hung on the line, and, with all its defects, shows great talent; Lionel Walden, "Sur la Tamise," deservedly hung on the line; C. T. Webber, two portraits; E. L. Weeks, a fine Indian picture, called "Un Rajah de Jodhpore," splendidly hung on the line; Cecelia E. Wentworth, a portrait; Ogden Wood, cattle pasturing in a silvery, opalescent seaside landscape.

In the section of water-colors, pastels and drawings the American exhibitors are Flora Blood, F. M. Boggs, Alice Buell, S. J. Cauffmann, Alger S. Currier, C. E. Dana, Julie Dunn, Edward H. Garrett, Duncan Hardinge, Alexander and Birge Harrison, Ida C. Haskell, A. Humphreys, I. Kavanagh, Alice Killogg, Elizabeth Klumpke, E. L. Major, Carl Newman, W. Oothout, S. H. Parker, Charles S. Pearce, H. W. Ranger, Miss Beulah Strong.

In the sculpture department the American exhibitors are S. Herbert Adams, a good portrait bust and a fragment of a fountain; P. W. Bartlett, "Bear Trainer," an elegant and humorous bronze statuette; H. K. Bush Brown, "Cimabue and Giotto"; Kate A. Carl, two bronze medallions; G. Mitchell, "Jacob and the Angel," an important plaster group, and a marble statue, "Young Botanist"; E. C. Potter, "A Nomad," "Far West Prairie," a plaster group full of movement, and some rabbits; E. A. Stewardson, a bas-relief portrait; Fanny S. Wadsworth, a plaster statue, the "Shepherd David."

Among the most charming works in the French sculpture may be noted a marble statue of a huntress nymph by Falguière, a modification of the statue already exhibited in bronze. This marble is a commission from an American amateur. Henri Peinte's "Orpheus Charming Cerberus" is very beautiful. The other great works are by Cain, Valton, Delaplanche, Barrias, Desca, Laoust, Carles, Chapu, Escoula, Rodin, Caravamriez, etc. Want of space prevents me treating the sculpture as fully as I could wish, although this year I do not find the exhibition so brilliant as usual from the creative point of view.

THEODORE CHILD.

### RECENT AMERICAN LANDSCAPE.

THE number of creditable and interesting landscape paintings in the recent exhibitions at the National Academy of Design and of the Society of American Artists at Yandell's Gallery has been so great that it was not possible, in the brief review in these columns of the two displays, to do justice to their merits. A very large proportion of the best work in American exhibitions is still landscape work, and at the exhibition of the Society of American Artists the only prize offered is that founded by Dr. W. Seward Webb in 1887 for the best landscape painted by an American artist under forty years of age. At the exhibition of last year this prize was awarded to Mr. J. Francis Murphy for his picture, "Brook and Field;" this year it was given to Mr. John H. Twachtman for his "Windmills." This latter was one of the largest landscapes in the collection; two large mills, with their towers and vanes seen almost flat against the gray sky, stand on the borders of a quiet canal, whose waters, and those of the pool in the foreground, reflect the sky; two or three slight clumps of trees also serve to break the horizon line, and in the left foreground rise the sandy banks and tall reeds of the edge of the pool. The atmospheric tones of the picture give it its greatest charm—a sense of quiet, as though the wind never blew too roughly in these great wings. Mr. Twachtman also exhibited six other landscapes—all more or less in the same low key—a careful little study of the exterior of the church at Arques, an old bridge somewhat stronger and somewhat more confused in its planes, a "Landscape near Cincinnati," consisting of a tall house half buried in foliage, etc. Mr. Murphy, the winner of last year, sees nature through very different spectacles; his most important picture in the exhibition of this year, "November Gloom," was so very dark that, in the imperfect lighting of the hall in the evening, it was quite impossible to see it at all. By daylight, however, it resolved itself into a hillside, a foreground not very flat and a strip of sky over the hill; the terrestrial portion was full of blackish and reddish browns rather rich in color; the right cord was struck, but not very strongly. His other picture, "Woodland," though more conventional, displayed somewhat the same thinness of inspiration and pleasantness of color; his friend, Mr. Dewey, in a little picture hung high, showed a somewhat greater charm of color, a little less realism, and about the same amount of poetry. Mr. Bruce Crane, who has a greater variety

of notes, displays very much the same qualities in his "Late Afternoon," a level stretch of landscape, with the rising moon, very big and luminous, half way above the horizon.

The President of the Society, Mr. Chase, who is one of the best landscape painters of them all, goes to work in a very different way from either that of these painters or that of Mr. Twachtman. Any bit of out-doors will serve him for a subject, though he is very fond of broad stretches of greensward or water surface; one of his best studies was that of "A Winding Road," in the suburbs of Hoboken or anywhere, stretching over a waste common, with an insignificant little house in the extreme distance and an empty tomato-can in the foreground to give the requisite spot of color. At first sight it would be declared to be merely a very careful study, but somehow the impression grows on the spectator as he looks that the realism is illuminated with something more subtle; not poetry nor anything very fine, for a shabby green common on the edge of a city, neither town nor country, is always forlorn and rather vulgar. The painter makes us feel that it is cheap ground, and that just over the rise yonder the dreary little suburb will begin; it is all quite natural, and yet we are not only interested but pleased. Mr. Roswell D. Sawyer has another method; his large canvas, "Peat Ponds, Valley of the Somme," was quite a composition; the gray river ran across the scene under the gray sky; a row of slim and leafless trees were skilfully strung along on the further side; on this bank an old boatman was tying his flat-bottomed bateau to a stake. The day was chilly and disagreeable, and the spectator naturally felt chilly and disagreeable, nothing more. All the painter's good painting only went to make you feel the influence of his scene and, consequently, go away; Mr. Chase's common little Hoboken road, quite as real and much less interesting, *per se*, was yet beautiful. The metaphysics of painting have not yet found their expounder.

Mr. Coffin's seven or eight studies in the two exhibitions were marked by great seriousness of observation and justness of rendering; if they did not often rise to the dignity of compositions, it was principally because his aims are modest and partly because his inspiration is not always very deep. His moonlights and twilights are just and true, but not very mysterious; the curiously unreal and unearthly effect of moonlight—an effect which familiarity does not diminish—he only slightly suggests. None of the numerous nocturnes in the exhibition of the Society could be considered completely successful in this rendering of the mystery of obscurity; one of the best was Mr. George H. Bogert's No. 7, in which the light in the sky was repeated by the twinkling lantern of the shepherd. Mr. Tryon's "Moonrise in November" had something of this mystery; Mr. Wiggins's "Early Evening among the Sand Dunes" had a good deal of it. The good, careful studies of a bit of nature, without much concern for sentiment or composition, were numerous; among the notable ones were Mr. Joseph De Camp's rocky "Moorland, Cape Ann;" Mr. Robert A. Eichelberger's snowy winter scene; Mr. Benjamin Foster's sombre "Evening in Fontainebleau Forest," which was quite invisible by gaslight; Miss Rosalie Gill's "Midsummer Twilight, St. Ives;" Mr. Hoeber's two marshy scenes, very good in color; Mr. K. I. Langdon's "Moorland Pool;" Mr. Burr H. Nicholls's study of old houses on the river at Pont Aven; Mr. Walter Palmer's "Red Oak," reflecting itself in the ice, and Mr. Post's two clever little autumn scenes, in which, however, the poetry was mostly in the titles. There were others, however, in which this careful study was supplemented by a breath of something else, such as Mr. Frank Jones's white "Foggy Day on the Sands," Mr. Charles Warren Eaton's "Rainy Day," and, possibly, Mr. Wiles's summery little "Noon."

In the Academy exhibition the number of commonplace pictures did not prevent the good ones from asserting themselves—possibly all the more strongly by force of contrast. A very good example of these uninteresting paintings was the "Mountain Road" of Mr. H. W. Robbins, N.A., which was sold during the exhibition. The general superficial look of a summer woodland road was well indicated, and would serve to please the uncritical, but the artist had not known how to express justly the mood of his scene nor to paint the details. The pinky road had none of the substance or texture of earth, the tree trunks were without construction, the foliage without character or drawing. Mr. Whittredge's "Brook in the Woods," about the same size, and which hung near it and was also sold, was even less interesting. Mr. Thomas Moran's large "Sand

Dunes of Fort George Island, Florida," was a very good, characteristic specimen of his work—the same ingenuity and invention of color and composition and the same handsome scenic arrangement that beget in the mind of the spectator an invincible distrust of the faithfulness of the interpretation. Mr. Bierstadt was also represented by a view of "Summit Lake, Colorado," a lonely sheet of water shut in by towering cliffs, a solitary "big horn" in the centre of the composition, and a rising cloud of mist that half veiled the further shore and blended with the sky. Mr. Shurtleff's important canvas, "In October Woods," furnished another proof of the well-known difficulty of making a satisfactory picture out of a piece of woodland; his handsome, rich tones carried each other off well enough, but his picture lacked unity and interest. Mr. Tryon's smaller "October Pasture," which hung near it, was more satisfactory, though his section of gray, rocky hill-side offered even less of a composition than Mr. Shurtleff's woodland scene.

Some of the best landscape painters among the N.A.'s were not at their best; Mr. Homer Martin's large "Westchester Hills" had much of that charm of reddish-yellow tones which the absent Mr. Bunce used to give so well, but was rather monotonous and not very interesting. His smaller, grayish study of a breezy day on the Normandy coast, with its stretch of seawater in the foreground, was fresher and apparently better. Mr. Wyant painted a "Cleared Spot in the Woods," seen between the large trunks in the foreground, and which would be accepted as very good if he had not accustomed us to better things. Mr. William Sonntag, also N.A., had a large picture in the South Gallery, a view on a mountain stream from the foot of Mt. Carter, N. H., the gray cliffs rising from the water on the right, the distant mountain-tops lost in the clouds, and a very ingenious and effective scenic arrangement of tangled foliage and a rustic habitation in the foreground. Still another of these handsome, effective compositions—like Mr. Sonntag's, Mr. Moran's and Mr. Bierstadt's—was Mr. De Haas's large marine, "Sunset, Isle of Shoals," fortified by a long inscription on the frame from the writings of a poet named Bungay. It is possible—the careful traveller would not be willing to deny it unqualifiedly—that a perfectly satisfactory picture has been seen with a poetical quotation for a title, but the occurrence is rare. One of the best in color of these large canvases was Mr. William T. Richards's rocky "Lonely Shore."

The very fine "September Afternoon" of Mr. Inness served to give dignity to the whole South Gallery; and Mr. Edward Gay's brilliant picture, "Waving Grain," lit up the end of the Western Gallery, where the tired visitor usually ends by seeing nothing good. Mr. Sartain's sober study of a piece of New England marshland also gave value to the collection in this little room, and Mr. Bruce Crane's little "Morning in June," with its blossoming trees and its luxuriant summer grass, was one of the best renderings of summer warmth and pleasantness in the whole exhibition. Another was Mr. George H. McCord's "Farm Yard Lane," with its white umbrella for a high note; Mr. Horatio Walker's cattle lowing and grazing along a grassy road, their outlines picked out with the warm morning sunlight, had a curious effect of hot, moist temperature which was probably not quite what he intended to give. Mr. Boggs's "Whitby, England," with the fishers and sailors lounging on the rail and looking down the river, was full of light and salt air; the flat, Dutch landscape beyond Mr. George Hitchcock's "Flower Seller" was very neatly painted in; and Mr. James Kinsella rendered with much cleverness the sand and variegated salt grass in his "Back from the Sea, Point Pleasant."

ONE of the most encouraging signs of the success of The Art Amateur in its efforts to raise the artistic standard of chromo-lithography in this country is found in the comments of the daily press concerning the color supplement given in last month's issue of the magazine. The best informed of the critics generally discuss its merits as a *painting*, forgetting, apparently, for the time being, that only a lithographic print of the original is before them. For instance, the Brooklyn Eagle says:

"It (the Head) is painted with a dash that wins admiration, however little we may care for the subject, and with an understanding that comes of aptitude and training."

And the Newark Daily Advertiser speaks of it as "an admirable study of portraiture in oils likely to be useful to students for its broad, free treatment and strong brush-work."

The aim of The Art Amateur has been to do just this—to put within the reach of the student who lives away from art centres, and seldom even sees an oil painting, the fac-simile of an artist's work, showing in every detail his actual technic. Such a result is very different from the old-fashioned, slick-looking "chromo" of commerce, which possesses not a particle of the character of the original painting. The Art Amateur is the pioneer in this field so far as the reproduction of oil paintings is concerned; water-color drawings have been exceedingly well reproduced in France, and, in this country, by Prang. There are persons doubtless who will make a close examination of such a plate as the head of the jolly Frenchman given with the magazine last month, just as they would put their noses close to the canvas of the original, and wonder at the lack of "finish" in both. The Art Amateur is not published for such critics. Sir Godfrey Kneller once scornfully remarked to a client who objected that the portrait just painted of him would not bear close examination: "Paintings are not made to smell off!" The same may be said of facsimiles of paintings.

#### THE PASTEL EXHIBITION.

THE club of Painters in Pastel will have concluded its second exhibition, held in the cosey Wunderlich Gallery, about the day of the publication of the present issue of the magazine. For its size, it was one of the most interesting displays of the year; the comparative novelty of the medium and the brilliancy and variety of the effects produced with it attracted hosts of visitors, and it may be said that it was, in every way, an artistic success.

The most remarkable exhibit as to quantity, and in some other respects, was that of Mr. Robert F. Blum, who showed no fewer than thirty-one sketches, studies and more finished compositions. Most of these were renderings of Dutch and Venetian views, the more attractive among the former being some studies made on a Dutch bulb farm, showing beds of bright-colored hyacinths and tulips, with dull backgrounds of haystacks, windmills and gray skies. The Venetian scenes were extremely varied in character and in execution, the best being "The Fish Market," crowded with brilliantly robed figures. Mr. John H. Twachtman also showed several bits from Venice and Holland, observed with other eyes and a different appreciation of nature than Mr. Blum's. There is here no brilliant color, dashing technique or startling effect, but instead there are full and quiet observation and the abiding charm of style. We have too few landscapists like Mr. Twachtman. His windmill on a low sand dune, with pool and reeds in the foreground, was what may be called, in the best sense of the term, a poem in color, though as well made out and fully as realistic as anything in the exhibition. His "In Holland," on the other hand, was impressionistic to a degree, a mere scumbling of blue, black, white, green and brown, on gray paper everywhere apparent, being found sufficient to picture a great expanse of water with low shores, houses and vessels. "A Look toward Lidd," with equally slight means, gave a remarkably truthful account of a swelling sea under a pale sky. "Willows" was a capital study in gray, green and brown.

The picture which divided the honors with Mr. Twachtman's windmill was Mr. Chase's study of the nude, reassuringly but unnecessarily labelled "Pure." The pearly flesh-tints, contrasted with a grayish background and a bright bit of green drapery, cannot be too highly commended. Mr. Chase also exhibited a sumptuously painted portrait of "My Baby," a delightful youngster in Japanese costume. With its brilliant scheme of color, ranging from carmine to orange, this little picture was wonderfully decorative, holding the centre of the wall facing the entrance to the gallery. Mr. Chase's small landscape studies in Prospect Park and Flatbush were as good bits of realism as we have seen in a long while. Another figure painter was Mr. J. Carroll Beckwith, whose contributions were "A Man Sketching" in a boat on a small river, viewed looking up stream—an excellent piece of work, especially as to the landscape—and a study of a female head, called "Devotion." Mr. John La Farge contributed two small figure subjects, a "Pastel Study" for stained glass and "Salome's Dance," which were formerly shown at the Water-Color Exhibition, and an exquisite little study of a ship seen through a fog. Mr. Irving R. Wiles's "On the Lake" made a much better impression than most of his work one sees in other media. The subject was a trying one—a young lady in a boat, with a red striped awning seen against the glassy water and bright sky. Mr. Kenyon Cox's "Por-

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trait Sketch," on the other hand, was not quite up to the average of his work in oils. Mr. Herbert Denman's "The Fruit Vender" and Miss. Caroline T. Hecker's "Portrait" of a little girl in white were both praiseworthy performances.

Mr. William A. Coffin showed a somewhat garish, red-tiled "Village on a Hill," and a much more satisfactory "Moonrise," with a host of bright-tinted clouds reflected in rippling water. Mr. Walter L. Palmer's two studies of snow were exquisite in quality. Mr. J. Alden Weir's "Awakening of Spring" was a particularly happy rendering of a peculiarly American subject—a bit of rough hillside with an old stone fence and a few trees and bushes scarcely yet touched with green. His "The Bridge," meaning the Brooklyn Bridge, was not so successful. There was only one flower-piece in the exhibition, Mr. J. Louis Webb's "Hydrangea," which was a good study, but nothing more.

### My Note Book.

*Leonato.—Are these things spoken, or do I but dream?  
Don John.—Sir, they are spoken, and these things are true.  
—Much Ado About Nothing.*

**M**R. SARGENT has had a profitable winter in New York and Boston. Despite the accident of his American birth—which, to do him justice, he has done his best to atone for, by visiting the country only once before since he was born in it—this clever artist has been received just as if he were a real foreigner. The two great advantages sought for by a distinguished artist coming to the United States are that he should have plenty of commissions to paint portraits, and that he should be permitted to dash them off as expeditiously as possible. Both of these Mr. Sargent has enjoyed and has exercised as freely as if he had been Mr. Hubert Herkomer or any other of the foreign painters who, from time to time, cross the Atlantic to deplete our pockets at the expense of our vanity. It was, doubtless, fortunate for him that he did not come to us until he had made his reputation abroad; for if he were only an every-day American, his summary method of painting would have been resented by many of his sitters, who, under existing conditions, are afraid to say that they do not like it. But even those who don't like it pay all the same. Mrs. M— F—, of Boston, after giving Mr. Sargent a large sum of money for painting her children, found the picture so unsatisfactory that she banished it to the garret. A goodly company of such disgraced canvases—all products of distinguished artists—might be got together in this country, headed by Munkacsy's picture of the beautiful Mrs. Pulitzer, for which he was paid \$5000. What a gallery of wounded pride they would make, to be sure! Painful to the distinguished artists and to the sitters, too, no doubt. But how soothing it might prove to our neglected, unglorified portrait painters, who, if they are less dashing and less "artistic"—much-abused word!—at least give honest satisfaction to their sitters.

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WHAT does it matter if Mr. Sargent—who, above all his contemporaries, perhaps, has the gift of imparting distinction to his subject—makes a dowdy look like a queen, or to a little, insignificant woman gives the air of a goddess, if no one can recognize in the picture the features of the original? I may be told that Van Dyck and Velasquez and Mr. Sargent's favorite, Franz Hals, gave the same distinction to all their sitters, who, presumably, could not have been uniformly so distinguished-looking. This is true; but it is worth remembering that while the old-time portrait reflected much of the charm of the master's style, it did a great deal more: it also gave his best drawing—his best modeling. A painting may be valuable as a portrait or as a picture, or as both combined. Of the portraits of the old masters we can absolutely know nothing as to the likeness; but we are quite sure of them as pictures. Many of Mr. Sargent's canvases are assuredly not good as portraits. If they are to stand comparison at all with those of the old masters as pictures, they should at least be well drawn, the hands, especially, should look something like hands, and, if it is not too much to insist on, one might add that there should be some suggestion that there are bodies beneath the dashingly painted draperies. These requirements are not always found in Mr.

Sargent's portraits. Hence, it is not surprising to learn of one of his sitters having actually paid for two portraits—as a Japanese will carry two watches: the one to regulate the other—one painted by Mr. Sargent, for "style," and the other by Mr. Champney—for the likeness, say. This is not a hypothetical case; it is a fact.

\* \* \*

IN the Illustrated Salon Catalogue this year there are not nearly so many funny translations of the French titles of the pictures as usual; but what is lacking in quantity is made up in quality. Could anything be better than giving "Milk Street" as the equivalent for "La voie lactée"—"The Milky Way"—E. Michel's allegorical painting of the starry heavens?

\* \* \*

As the magazine was going to press last month, I received a communication to the effect that the "Mannheimer collection," advertised to be "sold without reserve," was largely made up of pictures which came from Knoedler & Co., and, having been bought in, were duly returned to the latter. Having no time to verify this statement, I simply omitted all reference to the alleged auction. Subsequent inquiries show it to be true. It appears that Mr. Mannheimer's "collection" was not sold, but only weedings from it. Knoedler & Co. would really seem to have an unlimited stock of paintings to draw upon to help out transactions of this sort.

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A CATTLE picture, by Mrs. Emily Lakey, called "The Right of Way," is on exhibition at the gallery formerly occupied by Mr. S. P. Avery, where it fills the entire wall space facing the entry. While it evinces improvement—notably in the landscape—on previous work by the lady shown in this country, its production must in all candor be pronounced a mistake, for it emphasizes her shortcomings in a way that would hardly be possible in a picture of more modest dimensions. It especially draws attention to the fact that Mrs. Lakey is no colorist; although even a Troyon might have hesitated to depend upon such a palette of grays, browns and greens for covering all these yards of canvas. The result of this fatuous effort may be summarized as a painted area of uncompromising chalkiness, almost devoid of sentiment. The sooner Mrs. Lakey gets over the effects of this grievous mistake, and returns to such honest little canvases as it was the pleasure of The Art Amateur to commend a few years ago, the better it will be for her art and for the nerves of the critics.

\* \* \*

AN exquisitely beautiful bust, in marble, of a "Vestal Virgin," by Thorwaldsen, is for sale at Tiffany's, at a price hardly greater than is asked for any of the pretty inanities of the modern Italian school which are so popular in this country. The simplicity of the style of the famous Dane is alike notable in the treatment of the classical and placid features of the maiden, and the broadly modelled folds of her drapery. One has only to glance from this chaste little work to some of its neighbors to see the difference between sculpture and image-making.

\* \* \*

MR. THEODORE WORES's collection of paintings at Reichard's gives a good idea of every-day life in Japan, because the artist has striven faithfully to reproduce just what he saw. The tea-house in cherry-time, the street showman of Tokio, the jinrikisha, the Japanese garden, the koto-player, the wayside shrine—all these and other subjects are very characteristically treated; but little can be said for the paintings artistically. The color is garish, and most of the pictures suggest the idea that, among other peculiarities of the Japanese, that wonderful people contrive to live without air. Mr. Wores shows a few Chinese subjects done in pastels, with which medium technically he seems much more at home than with oils. The portrait of a Chinese priest is particularly good.

\* \* \*

A ROUND hundred and twenty-five thousand dollars, lacking only a few cents, were the gross receipts of the seven days' sale of the stock of Pottier and Stymus—a very handsome sum, considering that most of the furniture was of the kind in vogue about ten years ago in what is now contemptuously called "steamboat style." The large elaborately carved walnut cabinet, full of secret drawers and other curious surprises, which is said to have cost the firm \$13,000 to make and which won a medal at the Centennial exhibition, was bought for \$3000 by Mrs. Arnold, a sister-in-law of Mr. Pottier. One of the Hiltons bought largely for the furniture department of Denning's. A new firm of decorators in Twenty-first

Street laid in a fine stock of draperies at a small outlay, and the bill of Mr. W. H. Webb, for the Hotel Bristol, reached five figures. Of what may properly be called artistic furniture and hangings—the few good, old things in the stock—Mr. James McHugh seemed to enjoy a monopoly. From the point of vantage of his place opposite the Reservoir he pounced down day after day and carried off such prizes as a fine English marquetry sideboard of a century or so ago, some old Chippendale chairs, which had probably been used as models for reproduction, and two fine large Gobelins tapestries picturing the story of Jason and the Golden Fleece, which the auctioneer said were from the Paris residence of the Duke of Brunswick, who died about two years ago.

\* \* \*

NO one interested in such matters can have failed to notice of late the decided advance—artistically, at least—in American domestic "opaque porcelain" ware. Such dinner services as one sees in the show-windows at Bedell's in Broadway, made at the Chesapeake Pottery Works, in Baltimore, are excellent for ordinary use. Both in form and in decoration they are better than similar imported ware, and they cost no more. It is gratifying to learn that they are selling very well, which is due not only to their intrinsic merit, but also to the fact that the ware is sold in "open sets"—i.e., you may buy just what you want of a set and no more, and can replace broken articles without delay, instead of having to wait for three months, as in the case of accidents with imported ware of the same class.

\* \* \*

LOOKING over a back number of The Artist recently I came upon an account of the terrible death—which happened some months ago—of Marianne Godwin, the London girl caricaturist, whose rather audacious water-color sketches of popular actresses, always signed "Jack," must be familiar to all Americans who have lounged through St. James Street and the Burlington Arcade. The thin dress of the little artist caught fire from the gas-stove where she was making her tea in her studio. All ablaze, she rushed into an adjoining room where a gentleman was asleep in bed and woke him. He put out the flames, but too late to save the poor girl; she died the next night. It was a great ambition of "Jack" to have her portraits of stage beauties brought to the notice of the Prince of Wales—although he must have been very familiar with them—and one day she made a parcel of them and got her sister to leave them at Marlborough House, with a note beginning "Dear Prince of Wales," and ending "your loving subject, 'Jack' (M. A.)." The good-hearted Prince bought some of the sketches and sent her a kind message, "hoping that she would succeed in her art career."

\* \* \*

AS exquisite an object of porcelain as can be found in this or any other country is a slender little lavender bib-eron-shaped vase in the cabinet of Mr. Thomas B. Clarke, bearing the seal mark of Yung Ching. The paste is of the finest, and the piece is absolutely perfect in form, color and glaze. That such a delicate, fragile object should come down to us, after nearly two hundred years, without a flaw or a scratch of any kind, shows with what care the Chinese and Japanese guard their ceramic treasures; and it reminds us, too, of what has often been said as to the imperishability of the work of the potter.

\* \* \*

THE first American attempt—or, rather, attempt in America, for the adventurous painter is an Englishman—to emulate the Munkacsy example of producing "a great religious picture," is by Mr. Matt Morgan, who, I read, "has completed a painting, thirty by fifteen feet in size, representing Christ entering Jerusalem," which "will be exhibited in Boston for four weeks and then here." Mr. Morgan began his artistic career on the short-lived London comic paper, The Tomahawk, and came into notice by lampooning Queen Victoria and the Prince of Wales. He was imported for the staff of Frank Leslie's Illustrated Newspaper as a foil to Mr. Thomas Nast, but failed completely as a cartoonist. Next he appeared as a scene-painter, but with not much more success. After this one finds his name associated with certain pottery works which advertised extensively and failed before the publishers could collect the amount of their bills. Later still, he is heard of in connection with a Western lithographic concern. Having failed in all these enterprises, of course he is just the man to paint "a great religious picture."

MONTEZUMA.



Supplement to the

Vol. 19. No. 1, June, 19

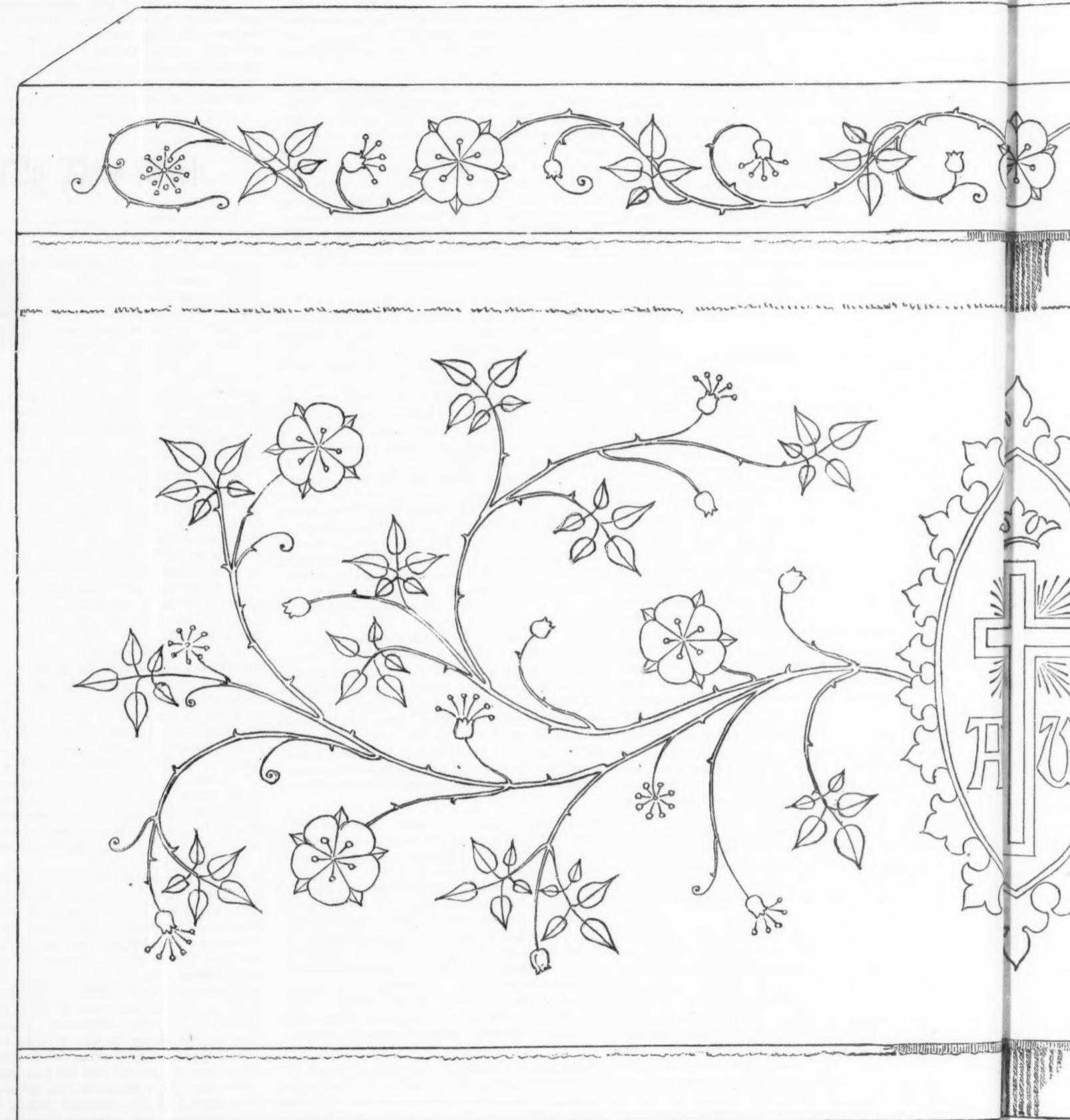


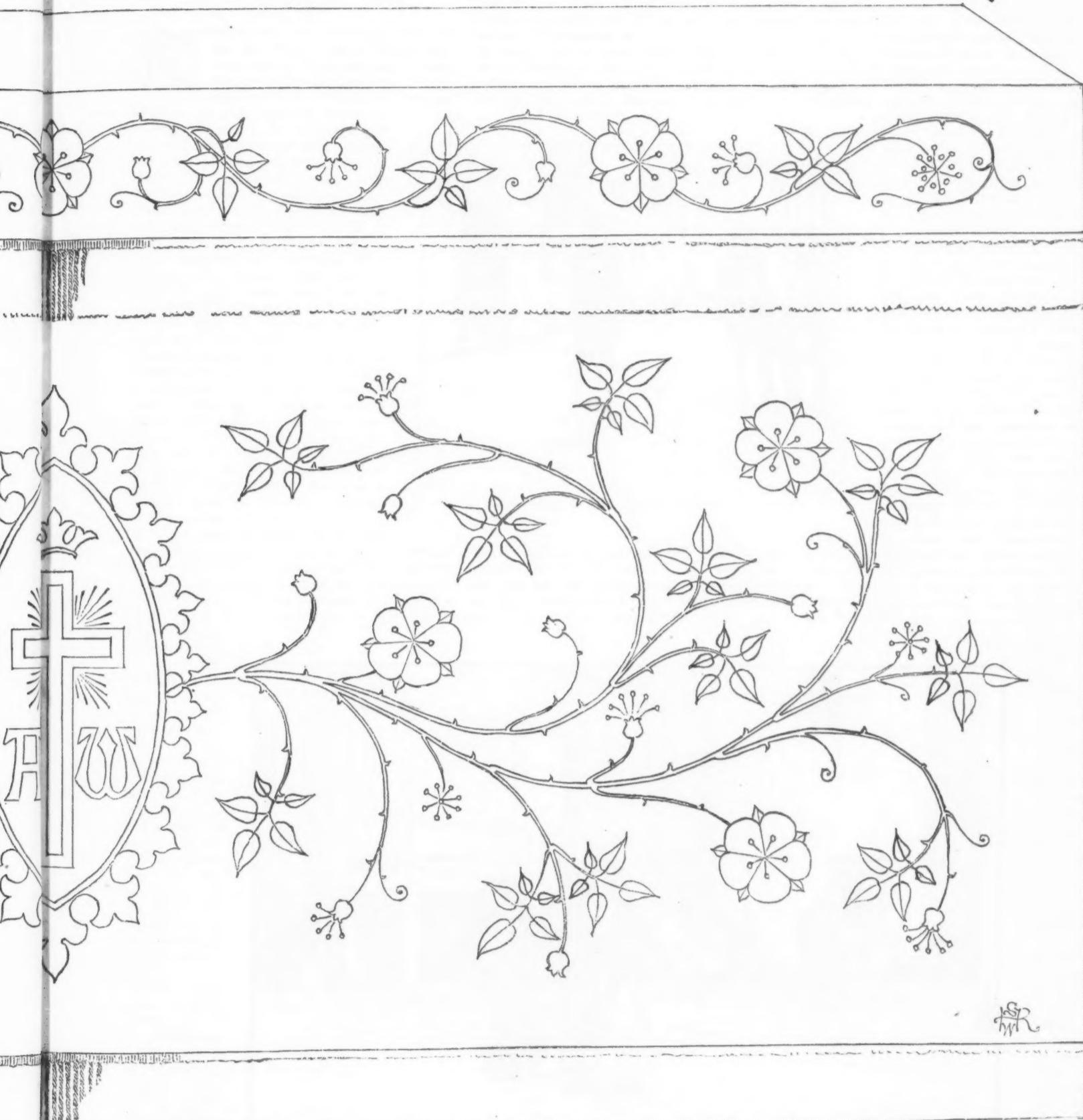
PLATE 680. INFINITY ALT.

By S. WYNFIELD R.

(For directions & details, see p.

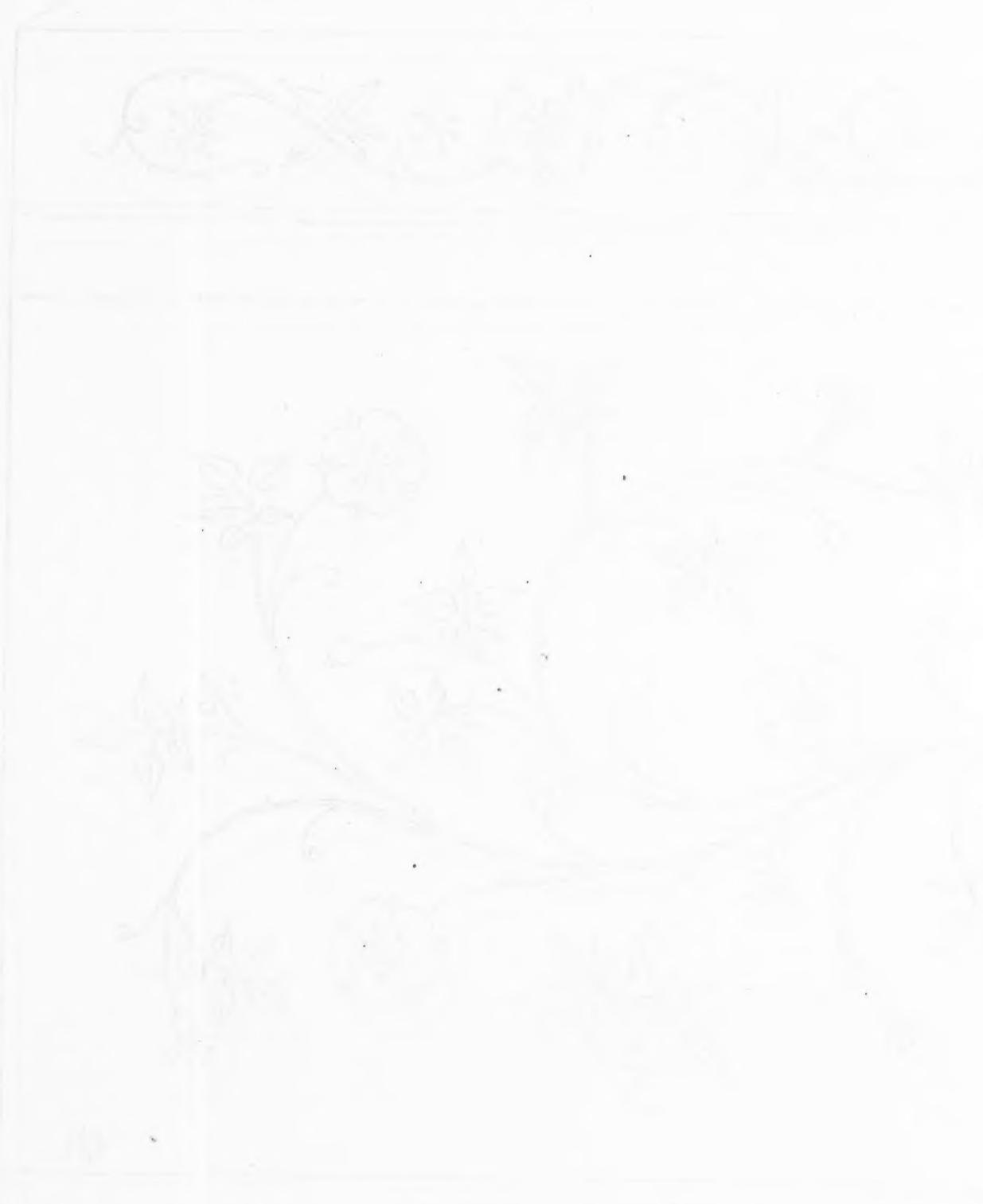
to the Art Amateur.

Vol. 19. No. 4. June, 1888.



680. UNITY ALTAR HANGING.  
BY S. WYNFIELD RHODES.  
(See details, see pages 20 and 21.)

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# THE GALLERY

## THE ART SEASON IN BOSTON.

**D**OOKING back over the season of 1887-88, one feels cheered here in Boston with a distinct feeling of gain and progress among local art-workers and amateurs. The exhibitions of the Art Club, the Paint and Clay Club, the water-colors and the various collections gathered at the St. Botolph Club, have made up an active and almost brilliant winter for us in our provincial corner. Perhaps nothing stands out in importance in the retrospect to match the exhibition of Mr. John L. Sargent's portraits, but that would have made a sensation in New York or Paris or London. A collection which had, for accessories merely, two great Salon successes—the "Spanish Dance" and the "Hall of Vases"—must have been the cynosure of all art interest wherever it might have been held. But here we had the pleasure of seeing this brilliant young painter at work on well-known men and women, leaders in fashionable sets in society, and the tests for earnestness and ability were easily applied. In many cases the subjects could be seen at the crowded and fashionable matinées at the Club, standing near their portraits, and it is to be recorded that nearly always neither the subject nor the portrait suffered in this juxtaposition. The artist is eminently gifted with that wit in painting which seizes the striking and the characteristic in his sitter and sums it up in a few happy strokes, emphasizing the point that tells. Perhaps he makes this faculty atone for too much slack treatment of detail; but, looking back, we can remember such portraits distinctly. Nobody who saw his odd sketch of Mr. Robert Louis Stevenson, for example, with its eager glance and the quizzical smile just breaking on its thin lips, the long, thin, nervous fingers rolling a cigar and the still longer and thinner crossed legs, with one long foot tossing in air, but must feel that he knows just how this new "wizard of the north" can run on and on in a stream of flashing and fertile talk.

Another unique special exhibition was that of Mr. John Donohue's sculpture, for the centre of which the young artist rashly chose the heroic cast he made of John L. Sullivan, in anticipation of this modern Athenian becoming shortly the champion of two hemispheres. Somehow, Boston did not take the interest in "John L.'s" effigy that was expected, and the exhibition, for which a large public hall was hired, was a dismal failure as to proceeds, even before the bulky champion was beaten

himself in the "foot-race" with his lithe antagonist. This statue was impressive with the mass and reserved strength of the expectant attitude in which it was cleverly posed. But the statues of the "Young Sophocles" and the "Hunting Nymph" were superior, doubtless, to anything ever exhibited here in the way of contemporary sculpture, and ought to have saved the exhibition in

going amateurs, who, in spite of the certificates of artists and critics that many of the paintings were precious memorials of rare and true artistic insight and feeling, could not be persuaded to bid much more than safe prices for the frames enclosing them.

Perhaps the most remarkable and the most solid and indubitable evidence of development and progress in local art is furnished in the field of portrait work. At the latest exhibition in the St. Botolph Club gallery, two of the younger men and one young woman came out in great force—Mr. Dennis M. Bunker, Mr. A. Q. Collins and Miss Cole, daughter of Mr. J. Foxcroft Cole, the landscapist. Vinton, of established fame as portraitist, we have always with us, and he seems stronger and more genial with every performance. Mr. Collins follows hard after him, but with less grace, facility and freedom, though hardly less strength or solidity. But young Mr. Bunker is a man apart. Such distinction in choice of pose, in subtlety of flesh-tints and in style and air is rare indeed. He produces very slowly, with apparent difficulty, but what he does is well worth the pains. Either portrait of a lady of his in this last exhibition haunts one as with the presence of a real person, and yet they are the furthest possible from any familiarity, rather hold one off, as it were, in reserve, delicacy and dignity. Miss Cole, of whose phenomenal precocity I have once before spoken, is seen in the portrait of a little girl in a white frock. The childlike openness

of expression, the round, solid cheeks—not pink and conventional, but true flesh—and the delicious creamy white and soft texture of the frock are very knowingly, judiciously and delightfully done. Miss Cole has had some schooling in Paris, with the famous Mr. Carolus Duran.

But it is no longer necessary for American students to go to Paris, so far as teaching and teachers and good schools for drawing from the model are concerned. Besides the schools in New York there are two most excellent and completely equipped schools with life-classes in Boston—the Art Museum School of Drawing and Painting and the Cowles Art School. In the former, Professor Otto Grundmann, under whose direction the school began its work ten years ago or more, still presides, and probably has no superior as a

sympathetic instructor on either side of the water. Many of our leading artists have enjoyed his teaching on one side or the other. Mr. Frank Millet, who was under him at one time at Antwerp, I believe, was the intermediary through whom his services were secured.

GRETA.



STUDY IN VENICE. PEN DRAWING BY MR. JOHN L. SARGENT FROM HIS PAINTING IN THE NATIONAL ACADEMY OF DESIGN.

spite of the mistake of heroizing a bully. But say what we will, Boston is no more up to valuing "art for art's sake" than any other American city. This, by the way, was again proved in the sad failure of the sale by auction of the cattle and landscape paintings of the late



A STREET IN VENICE. PEN DRAWING BY MR. JOHN L. SARGENT FROM HIS PICTURE.

"Tom" Robinson. Because these pictures had certain obvious defects or deficiencies in detail, both of drawing and finish, their noble spirit and large, sincere way of interpreting nature apparently touched not the hearts—most assuredly not the pockets—of the wealthy auction-

## THE ART AMATEUR.

### FOURTH PRIZE FUND EXHIBITION.

THE latest "Prize Fund Exhibition," now open in the American Art Galleries, is much inferior in interest to the best of its predecessors. The one prize of \$2000, which was offered this year, has been awarded to Mr. J. Alden Weir, for his large painting "Idle Hours," which though by no means one of his best is yet the most important and artistic piece in the collection. The subject is a favorite one with the painter. A lady and a little girl, understood to be the wife and child of the artist, both dressed in white, are seated on a long divan strewn with cushions, with their backs to a white curtained window through which the light filters. The child has taken possession of the guitar, the mother is gracefully doing nothing in a pose which is not without merit on the score of originality and naturalness. The group has no particular composition nor unity of effect, the drawing is good without being scientific and the redeeming qualities are Mr. Weir's well-known charm of gray color tones and dignity and refinement of treatment. A more commonplace example of good workmanship is Mr. T. Smith-Lewis's immense canvas, with its "mention honorable," sea-weed gatherers awaiting the fall of the tide. A large cart, drawn by three horses, with the high-peaked blue felt collars dear to French teamsters, is stationed in the midst of the wet and shining sand. The horses droop their heads, the drivers lounge on the vehicle, beyond is the ocean deepening to the darkest of blues on the horizon, and overhead is a wet, gray sky. The grouping and foreshortening of the equipage is managed so as to make the most of the insufficient subject, and the painting of the oozing sand and the general atmospheric effect of the scene is very truthful; but the great amount of space which the artist has occupied with his scene is not sufficiently justified. Opposite this, in the first gallery which the visitor enters, hangs another big picture, which was considered to be in the race for the "prize," Otto Wigand's "Reflections—Brittany Courtyard, Sunday Afternoon." Here the conventional painting of conventional peasants is made a trifle more tedious by the properly sentimental rendering. The father, the mother and a half-grown boy sit meditatively on a bench against the cottage wall, a young woman and a small child on the stones of the pavement. The most interesting personage in this family group is the curious old stone well with its domed cover. Much simpler and better is Mr. Hitchcock's "Winnower." The hillside, which rises high on his canvas, is very judiciously and broadly treated, with its growth of tall, tufted, gray grass rising out of the shorter, greener growth, and near the top is a single figure of a peasant woman with a blonde head, a dress in three well-arranged tones of reddish browns and purples and two sieves carried against her sides in such a manner that they become important decorative furniture, like shields or tambourines. Mr. Hitchcock, who, it is to be hoped, will not become spoiled by his sudden success of last year, has adopted Mr. Alma-Tadema's somewhat vainglorious method of numbering his works, and announces in the corner of this canvas that it is "op. XXXVII."

Still in the first gallery is Alexander Harrison's study for the central figure of his important canvas, "In Arcadia," which had such a success at the Salon of 1886, and which, it is announced, he is holding for the International Exhibition in Paris next year. In this painting he has occupied himself solely with the careful rendering of the tones and "values" of his model's body in the open air, and his title becomes somewhat absurd, as indeed it was in the larger composition. In one of the upper galleries is another of his "wave" studies, a long line of surf breaking on the beach and glittering in the morning light in an infinite variety of shifting opalescent blues, greens and violets, like mother-of-pearl. His brother, Mr. Birge Harrison, sends a large woodland scene, "In the Forest of Compiègne," a young girl in the foreground of dull reds, yellows and grays, startled by the appearance of a stag, and a study of twilight effects on the Seine at Paris. Mr. Horatio Walker is represented by a careful little painting of a black and white cow in a green landscape and a large and ironical version of "Spring," a heavy and lumpy ploughman and his team surprised by a tempest of gloom and wind. In the first gallery, between Mr. Smith-Lewis's large sea-piece and Mr. Anderson's commonplace portrait of General O. O. Howard, hangs what is probably the best of the numerous paintings of peasants, Mr. Edward H. Bell's "Shepherd's Family at Prayers."

The three members of the family are camped out on the grass, in some sort of discreet, gray light, but the father alone seems interested in his devotions—the infant, flat on its back on its mother's knee, is certainly not, and the mother's attention seems to be divided. Mr. Bell, although he comes from Munich, contributes a better quality of both sentiment and painting than Mr. Wigand, of Paris, across the room. Miss Emma Lowstadt Chadwick's sympathetic presentation of five old women and a cat taking their five o'clock tea hangs near this picture, and has somewhat of the same quality of sober excellence. Mr. George W. Chambers, of Nashville, Tenn., has found a subject in the mountains of his native State, and shows us an old woman leaning on her hoe in her cabbage garden, just after the sun has set. Beyond her are two rather inadequate-looking cabins; if Mr. Chambers had waited half an hour longer, till the evening shadows had begun to tone down the scenery, he might have secured a more satisfactory picture. As it is, the novelists have still the advantage of him. By Mr. Leon Delachaux is a large picture from the Salon, not in the catalogue, and which represents the children of the village choir singing on their knees in a humble interior at Easter-tide; by Mr. E. Leon Durand is a big "Promenade by the Scheldt at Antwerp," the quay crowded with ill-drawn and uninteresting figures; by Mr. William Morgan is a kneeling young mother rocking the cradle of her baby, a "subject" quite as good as Mr. Weir's, but rendered hopelessly commonplace by his treatment. This list includes all the paintings that, by virtue of their merits or importance, might have been considered as competitors for the prize, but the committee of three, chosen by the subscribers to the fund for this exhibition, had but little difficulty in awarding the honor to Mr. Weir by a unanimous vote. The contributors were Messrs. George I. Seney, Joseph J. Little, Benjamin Altman, Irwin Davis, Cornelius Vanderbilt, Thomas B. Clarke, the two members of the firm and Mr. W. T. Walters, of Baltimore, and Mr. Andrew Carnegie, of Pittsburgh. As these gentlemen are mostly residents of this city, the prize picture goes to the Metropolitan Museum of Art.

The sculpture of the exhibition is mostly grouped in the middle of the first gallery, and consists of two heroic nude figures, some busts, several statuettes and two or three studies of animals. Nearer the entrance are ranged several works in marble and plaster by Miss Grant, of London, which bear a certain stamp of refinement, but are generally lacking in strength. Further back in the room is a bronze group recalling the legend of St. Julien l' Hospitalier affrightened by the appearance around him of all the animals he had hunted. The sculptor is Mr. J. M. Van der Kemp; his work received an honorable mention at last year's Salon, but he has by no means made the most of his very good subject. The saint, in his hunting costume, is sufficiently scared, but it is evidently by the presence of a huge serpent that uncoils itself between his legs; on his right is a totally unconcerned wolf and on his left a sinuous crouching leopard that carries in its teeth the dart that had slain it. This animal is the only feature of the group that suggests the supernatural atmosphere of the story. Of the work in plaster, the best is Mr. Charles H. Niehaus's statuette of Silenus, inspired by the bronze found at Pompeii, but spirited and showing good technical qualities. His large statue of an athlete scraping himself with a strigil is better than Mr. Dal-lin's Indian hunter discharging his bow, of which the head alone has good character, while the pose seems strained and impossible and the feet quite insufficient. Mr. Alois Loeher's "Turtle Charmer" is a bacchante dancing on the back of a somewhat surprised tortoise.

Some of the best work in the exhibition may be found among the smaller paintings, and the visitor will also discover so much that is unworthy that he will hear with concern of the two or three hundred pictures said to have been refused. Most of the well-known landscape painters are represented by works executed in their well-known manner; sometimes, as in the cases of Messrs. Eaton, Chase and Ochtman, the level of their exhibits is of the usual high average; sometimes, as in the case of Mr. Palmer, with his "Blue Barred Snow," they seem to be falling behind their previous work, and sometimes, as in the case of Mr. Edward Gay, with his little picture of "Ripening Grain"—one of the best representations of air and light in all the rooms—they rise to heights of excellence. Sometimes, also, they seem to be striving after new means of expression, successfully, like Mr. Rehn,

and not altogether satisfactorily, like Mr. Bruce Crane. Mr. R. Swain Gifford is represented by two examples, one of which, "A Kansas Ranch," is remarkable for the successful rendering of the distant hills and plains. Mr. Boggs sends four canvases, moderate in size and careful and sober in execution. By Mr. George Bogert is a "Late Afternoon at Amagansett," the level stretches of sand growing purple in the distance; by Miss Maria Brooks, whose contributions are more than those of any other exhibitor, is a small study of a seated female figure, nude to the waist, and though somewhat painty, solid and vigorously modelled. Of the few portraits in the collection, the most interesting one is by Mr. Leslie G. Cauldwell, a lady in a Japanese robe, graceful and rather pleasant and rich in color. Mr. Denman sends a little color sketch of a maid testing the heat of her flatiron by approaching it to her cheek; Mr. Ruger Donoho, a large forest scene, in which the cattle, the rocks and the dead leaves are all of the same unpleasantly untruthful substance, and Mr. Moss, a large "Flower Market." Mr. McCloskey's study of tropical fruit, in which the painting of the oranges and bananas is pushed nearly to the last extremity of mere truthfulness of rendering, hangs near Mr. Weir's "Still Life," in which this truthfulness is sacrificed to an artistic effect that, somehow, seems to better Nature.

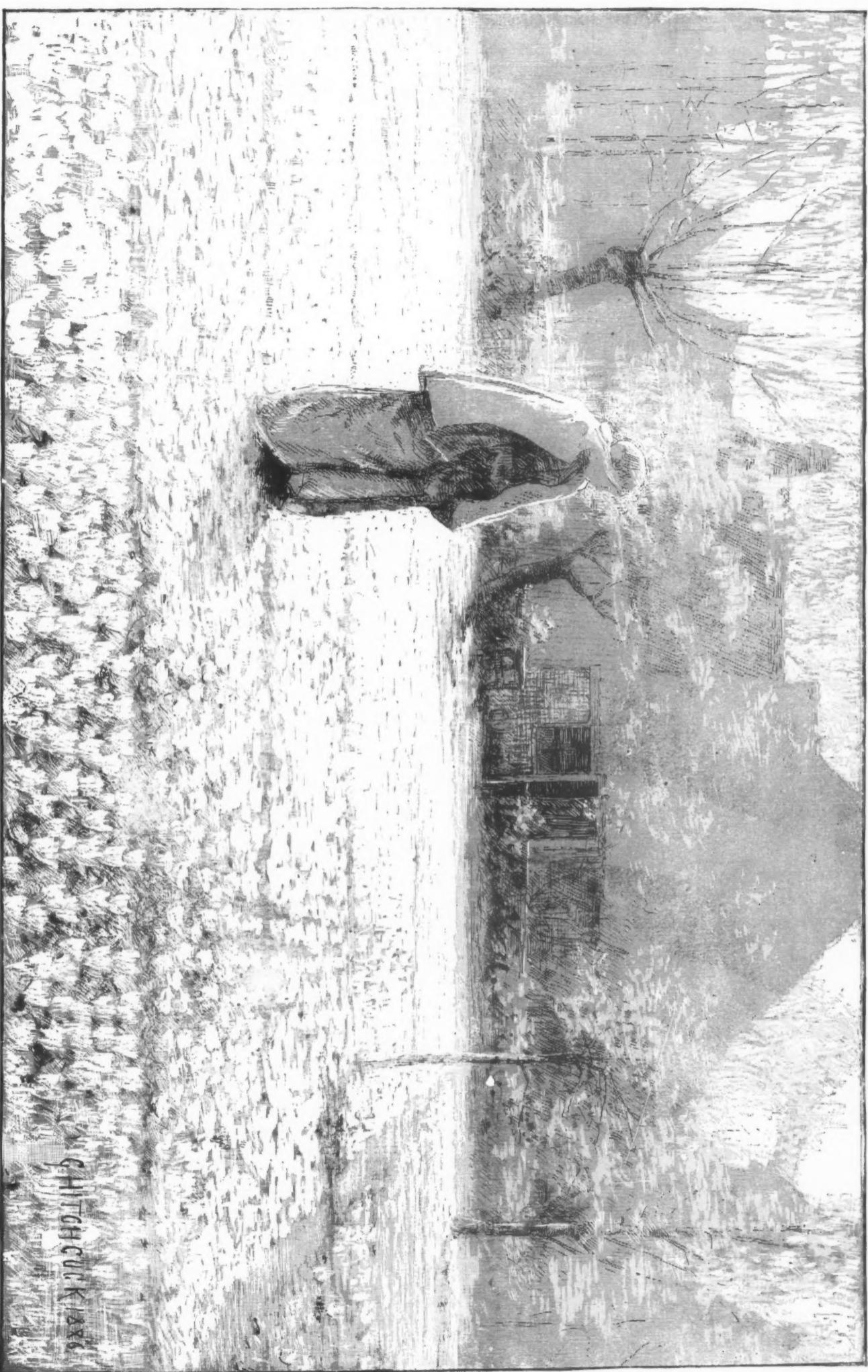
### CALIFORNIA ART GOSSIP.

THERE is an excellent school of design in San Francisco, whose large and well-lighted rooms are in the Art Association building in Pine Street. Emil Carlsen, well known in New York, is the director and principal teacher, and A. Joullin is his assistant. Two notable graduates are Theodore Wores and Mrs. Mary C. Richardson. The former, while still a pupil at the school, took great interest in the Chinese quarter of San Francisco, and made capital studies of that squalid but picturesque region. One of these formed the basis for a painting which so pleased Lord Roseberry, while on the Pacific Coast, that he bought it for \$1500, and with the money thus earned Mr. Wores went to Europe to study. After three years passed at the principal art centres, he went to Japan, and painted there the home and street life of the natives in a very realistic manner. Many of these pictures and studies were exhibited in San Francisco in January, and I believe they are now to be seen in New York. Two excellent examples were bought by the widow of Mark Hopkins for her new home in Great Barrington.

Mrs. Richardson, the other former pupil referred to, of the San Francisco School of Design, is well known in New York, where you will remember last year she won the prize for the best picture painted in the United States by a woman, by her "Lenten Lilies," in the National Academy exhibition. She since exhibited a larger picture of a young woman holding up a little child to an apple-tree loaded with blossoms. The charm of color in this canvas is enhanced by the delicate tints of the frame. In February these pictures, with others by Mrs. Richardson, were exhibited in Santa Barbara, at a reception given in her honor at a charming house in the suburbs, which was attended by many resident artists and tourists in the vicinity, including Mr. H. C. Ford, well known there by his paintings and etchings of the old Missions, many of which are to be seen at the Boston Museum, and of the older Spanish houses and the picturesque adobe dwellings of the place. Among several ladies in Santa Barbara who have achieved some success in art may be mentioned Mrs. A. P. Austin, just returned from three years of study in Europe, Mrs. C. W. Lunt, Mrs. I. R. Baxley, and Miss Cooper. The fine choice of material for out-door sketching in and near Santa Barbara draws many lovers of art to this part of California. Mr. Samuel Colman has been there during part of the winter, employing much of his leisure time in photography. Miss Hunt, sister of the late William M. Hunt, having visited Lower California, is now resting there, making strikingly artistic sketches on the coast.

At Los Angeles Mr. Alexander F. Harmer has a studio. He is an enthusiastic student of aboriginal character, and finds abundant subjects for his easel in the Indians of Arizona and California, and the old Missions there. During his four years' residence among the Indians he has got together a remarkable collection of objects illustrating their lives and customs, which he turns to good account in his pictures.

L. S. K.



"A DUTCH TULIP GARDEN." DRAWN BY MR. GEORGE HITCHCOCK FROM HIS PAINTING SHOWN AT THE PARIS SALON OF 1886 AND AT THE RECENT EXHIBITION OF THE SOCIETY OF AMERICAN ARTISTS.

# THE ATELIER

LANDSCAPE PAINTING IN WATER-COLORS.

## II.

SINGLE feature of a landscape, a near-by object that is bold and defined, should be taken for the first out-door study. A rock, with its cast shadow, is very desirable. Instead of trying to imitate the actual color at first, it is well to produce it in sepia. Prepare the paper as for the practice with washes. A few drops of glycerine—say five or six to the quart—may be put in the bath, to retard the drying of the paper, when the work to be undertaken is considerable.

added for grass or whatever appears at the base; then outlines may be looked to again and touched up carefully. Unless there are lichens or some peculiar characteristics to be copied, the study is now finished.

After further practice in sepia, it will be well to make another sketch of this rock and give it its actual coloring. Depend upon black mostly for the general neutral wash; it may be cooled with blue or warmed with umber or Van Dyck brown, and Naples yellow or Chinese white may be added to give strength and opacity, especially in the half tints. Any colors that are called for at the base may be put in with sketchy touches that will vanish quickly on the white margin.

Practice with rocks and other definite forms may be followed by practice with foliage. First study distant

must be relieved by deep warm shadows—tones made from the browns, Siennas and black, without any pronounced green. Raw Sienna and black will give a dark olive, and this may be made a little greener by the addition of Prussian blue and deep chrome and used where density does not forbid it. The rounding and finishing of tree trunks may be left for dry touching. After the general wash, peculiar markings of the bark may be put in with a suitable brush, care being taken not to disturb the harmonious shading that the wash has given. If there are cast shadows on trunks, they need strong wet washes.

When able to do justice to rocks and foliage, it is easy for the student to begin with a bit of sky and to take in enough landscape for an interesting sketch. Familiarity



FIG. I.—“DEATH OF THE OAK.” AFTER THE PAINTING BY EMANUEL LANSVER.

(SEE “SCIENCE OF LANDSCAPE.”)

All necessary outlining with pencil having been done before the paper was wet, lay a broad wash over the surface of the rock, excepting only that which is in strong light. With a somewhat thicker color, lay on the cast shadow. That naturally being darker than the rock, the general wash would fall too far short of the tone required for it. Every wash should be brought as near to the actual tone as possible. If any are too dark, a blotter or sponge may be pressed on to lighten them; but this detracts from freshness and purity; if any are too light, they may be repeated when dry, but this involves delay. When the washes have dried off so that they will not be disturbed by light passes of the brush, lay heavier color on markings or cracks that may occur. A few strokes may be

masses that offer no detail. Of course the color will partake of the tone of the atmosphere. Soft gradations may be obtained in single washes by scanting the color for subdued light, and allowing it to pond slightly for deeper tones. In attempting branches, remember that purpose of growth is of the greatest importance. For near-by foliage, it is not sufficient to indicate its kind by shaping its masses; the leaf effect must be unmistakable. After a light wash has been put on, work characteristic markings around the lights, precisely as one would with pencil. Mass in the deepest shadows, and give the most important details; anything further only weakens the work. Avoid crude blue greens. Zinober modified by yellow will give the projections that catch light; these

with washes has prepared the way to skies. For a while do not attempt constantly changing clouds. A quiet sky that is faintly lighted toward the horizon may be easily washed in. For large studies, use heavy paper with a rough surface. If the upper part of the sky is blue and the lower rosy, prepare the latter tint and carry a wash up as far as it seems to be called for; then let it vanish on the white. Now bring a delicate wash of blue down to vanish on the same line. The two washes will coalesce so as to appear like one.

Never use crude heavy color on skies; it is opposed to the distant vaulted appearance so much to be desired.

When cloud forms are ventured upon, carry the general sky tint around them, then lay light washes of

shadow and half tints on the clouds. If the prevailing effect depends upon dark clouds, they may be washed on over a thin general wash. Lighted edges should be spared as far as possible. Where the color is allowed to extend too far, it may be touched quickly with blotting-paper and absorbed. Various means are used to take off color when dry, but they are questionable. Rubber

the middle distance to retire further toward the distance, and give character to the view.

By standing away and regarding the work from a favorable point, it will readily be seen if any portion fails to contribute its relative value. If it does, it will generally be found that a little dry washing or strengthening with brush strokes will bring all in keeping.

#### SCIENCE OF LANDSCAPE.

##### I.—ROCKS, GROUND AND TREES.

IT has always been questioned whether it is useful for amateurs, who wish to make sketches merely, not finished pictures, to pay any attention to rules of perspective or of composition. But until quite recent times it was commonly taken for granted that even the amateur sketcher should distinguish one kind of tree or of rock from another almost as carefully as he would distinguish sheep from horned cattle if he had turned his attention to animal-painting. This position has, of late, been controverted, and with reason.

It is most important that the sketcher should perceive at once whatever motive of composition the scene may offer him. And it is more important that he should perceive quickly and accurately relations of size and distance and disposition of objects, than that he should know a beech-tree from an oak, or a granite dike from a cliff of limestone. A landscape whose distinguishing feature is its accuracy of geological and botanical detail doubtless seems to the scientist a remarkably fine picture, but it pleases no one else. Indeed, the main use and benefit of landscape art is to counteract the effect of scientific teaching; to bring people back to the natural way of looking at nature,

and to enable them to forget all about classes and genera, and laws and systems, in the wholesome use of their senses. For this, however, it is not necessary to disregard scientific distinctions altogether. One should look at the scene before him as a whole, but should pay



FIG. 2.—“DOWNS OF PYLAT, ARCACHON,” AFTER THE PAINTING OF L. BOPP DU POINT.

(SEE “SCIENCE OF LANDSCAPE.”)

ink-erasers and knife-blades will reach the white paper, but it never has the same texture as when spared in the first place. Nice judgment, care and neatness must be exercised throughout all the work. Avoid muddy coloring by changing the water often, and avoid dust. Some colors may leave specks that will settle in the bottom of the pools prepared for washes and catch on the brushes; when this is the case, drain off the pools in other dishes or palettes.

After a sky is perfectly dry, more atmosphere may be given it by stroking it evenly over with a damp sponge or large bristle brush, and then laying on a piece of soft muslin in the manner of a blotter. This partially removes the color from the elevations on the surface of the paper, and gives an effect similar to scumbling in oil painting. Distant water may be treated much like a sky. In washing it in, pass the brush horizontally, without deviation.

In bringing the sketch forward to the foreground, use strong tones, as they will sink in drying, and appear much less positive than when first laid on. Do not introduce any patchy variety. Depend upon broad simple washes for the first painting, and when the work is dry, which will be in a few hours, it may be sharpened up. The foreground will bear strong, decided strokes. The undertones of the foreground must be quite as rich and warm as the character of the scene will allow. If water comes up here, do not worry out its transparency, but leave its sharp-cut ripples and smooth reflections pure and clear. Grass and plants must be laid in with freedom and emphasis. Force expended here will cause

Never overwork a sketch at the risk of sacrificing freshness and purity. Get practice on simple undertakings, small portions of scenes; these may be produced on ever so large a scale—the larger the better for testing one's skill—but avoid complication of parts. It



FIG. 3.—“A RAINY DAY,” AFTER THE PAINTING BY A. BAUDIT.

(SEE “SCIENCE OF LANDSCAPE.”)

may be tempting to add this or that because it is interesting, but remember that it is necessary that each thing, however small, be made to maintain a correct relation toward everything else.

H. C. GASKIN.

*(To be continued.)*

as much attention to the separate objects composing it as, in drawing the human figure, he would to the several muscles and bones and sinews. And, in order that one may understand the character of each part, and know how to give it its proper expression, it will be well to

## THE ART AMATEUR.

make as many scientific studies of detail as possible, keeping them strictly apart from and subordinate to the study of broad and obvious relations.

"It is not through respect for science," says Topffer, in giving similar advice, "that I insist so much upon form; it is not because of the absurdity of a river, introduced in a painting, which does not rigorously follow the inclinations of the ground, which is of no account so long as nobody perceives it; for the illusion may be complete in spite of gross absurdities of this sort; for there are millions of cases in which the cause of a form escapes us for the one in which we understand it; but it is because that, even when the cause of a form does escape us, the form none the less constitutes the character of the object and offers the sole means of representing this character. By any other method you substitute inevitably for the infinite variety of individual forms some general types, which may bear the stamp of the painter's individuality, but not that of nature." In other words, Topffer would have the artist give to the character of individual objects a degree of attention only less than that which is claimed by the landscape as a whole, and would have him avoid such generalizations as are common, for instance, in the drawings of Turner and the later works of Corot. But, with all possible disrespect for science, and for general types in art, it must be admitted that it materially aids one in distinguishing the peculiarities of an individual tree or other object, to have a sound idea of the species to which it belongs. One will appreciate all the better the picturesque forms of the particular oak-tree which he is sketching, if he knows how to distinguish, in general, an oak from a chestnut. And to understand the cause of a form plainly helps to a perception of its character, and so—perhaps it is hardly necessary to add—to that of the entire landscape in which it may occur.

It is for these reasons, and in the manner and degree pointed out, that the landscapist should study those of the natural sciences that bear directly upon his occupation. He does not want to make topographical or botanical or geological drawings; still, he should understand the structure of plants and trees; should know, at least, their principal genera; should perceive the trend and dip or inclination of rocks, and know something of their fracture, strata and lamination; and it will be useful to him in more ways than one to be able to tell a storm cloud from an ordinary cumulus cloud. Without such knowledge he is likely to pass by many beautiful and picturesque effects, and to fall into many gross absurdities.

There are a number of excellent handbooks on the subject of tree-drawing, from any one of which a great

and ground drawing. Ruskin, indeed, in his "Modern Painters," has some remarkable chapters on rocks and mountain forms, but they relate mostly to Alpine and North of England scenery, and offer but little of that kind of knowledge that would be useful to the modest sketcher of ordinary scenes. The rocks and ground are the bone and flesh of a landscape; the vegetation is but its covering. So well-founded is this analogy that there is scarce a good painter of the figure who will not succeed, at the first attempt, with a landscape subject that does not call for treatment of foliage and the like. And such subjects are so beautiful, being exactly similar to the nude in figure-painting, that it should be worth while for every intending landscapist to study from the life, if only for the sake of being better able to deal with them.

Where the rocky structure is not apparent, the chief thing to note is the nature of the soil, whether clayey, sandy, stony, or a loam. Its character will be seen not only in cultivated ground by the crop it bears, or its color when fallow, but in banks, roads, and about the roots of trees in the foreground, in the slopes of the hills, and the edges of any piece of water in the distance. In a country without rocks nothing will be found to better repay study than a bit of deeply worn country road, especially after heavy rain. Here you may study, at work on a small scale, the forces that have had most to do with the shaping of the landscape. The action of water in softening, loosening and washing away the surface, will be found to be of various sorts, according as the soil is "stiff" or "light," or mixed with bowlders or with marl. The way in which objects set on or planted in it sink or lean is also very characteristic of the soil, and should be studied with care.

In the example here given—"A Rainy Day" (see Figure 3)—it is plain that the soil must be a pretty light loam, which accounts for the many gullies made by the rain and for the tottering condition of the hand-railing. The pines in the middle distance are another sign of a light soil, and the hills beyond appear also of the same nature, for clay hills would be more rounded, and rocks would be bolder. The picture of the "Downs of Pylat, Arcachon" shows the work of the same agencies, with the levelling action of the tide super-added. The old Dutch painters were very fond of this kind of subject, and of broken banks with roots of trees coming through and patches of grass clinging to them, which they painted with almost exactly the same touch that their still-life painters used in painting the muscles, tendons and skin of dressed game. R. R.

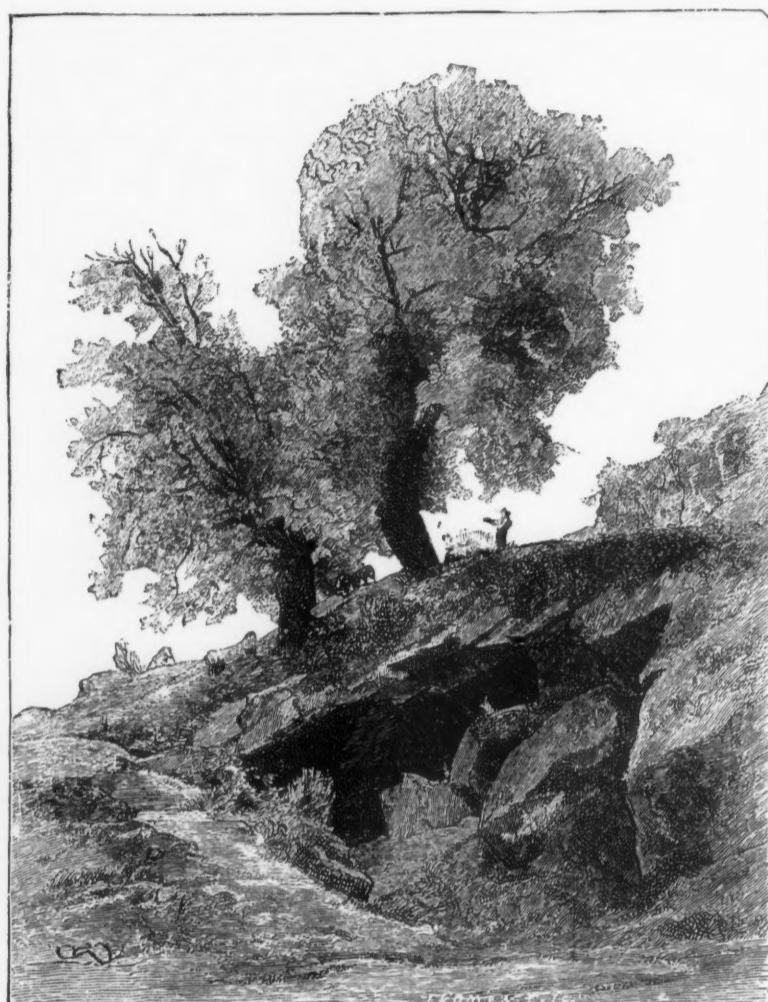


FIG. 4.—STUDY OF GROUND AND ROCKS. AFTER F. L. FRANÇAIS.  
(SEE "SCIENCE OF LANDSCAPE.")

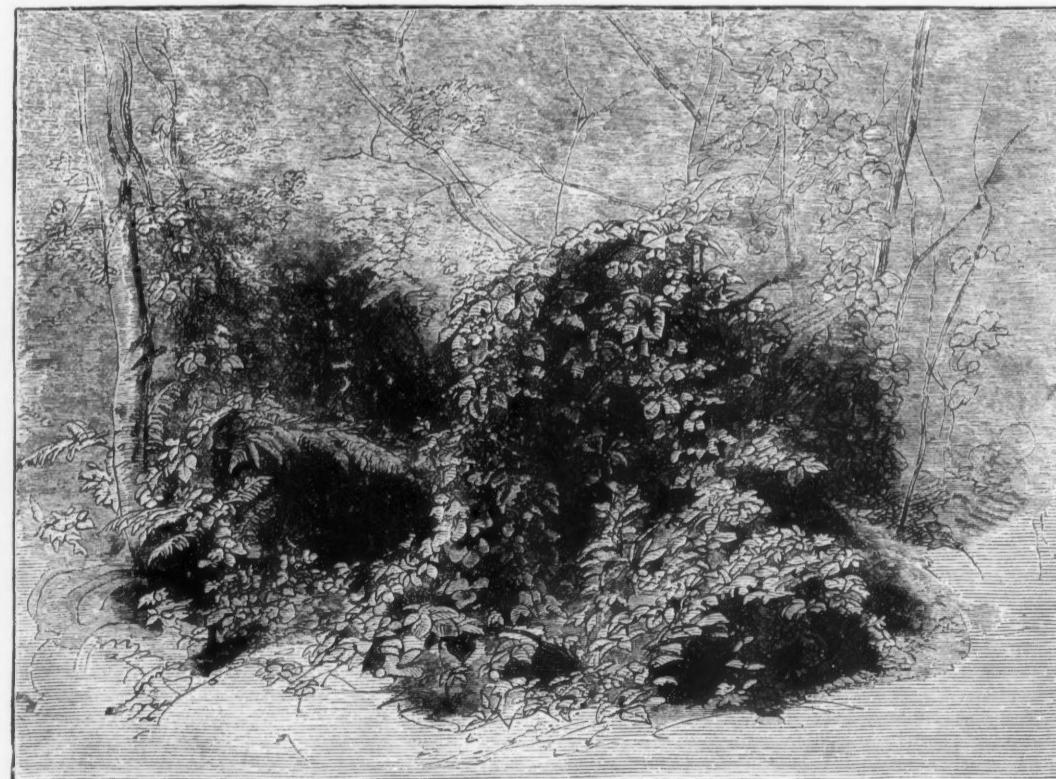


FIG. 5.—FOREGROUND STUDY OF VEGETATION. AFTER F. L. FRANÇAIS.  
(SEE "SCIENCE OF LANDSCAPE.")



XUM

Supplement to The A

Vol. 19. No. 1. June, 1



PLATE 681.—DECORATION FOR A VASE  
BY KAPPA.

(For directions, and vase in miniature,

To The Art Amateur.

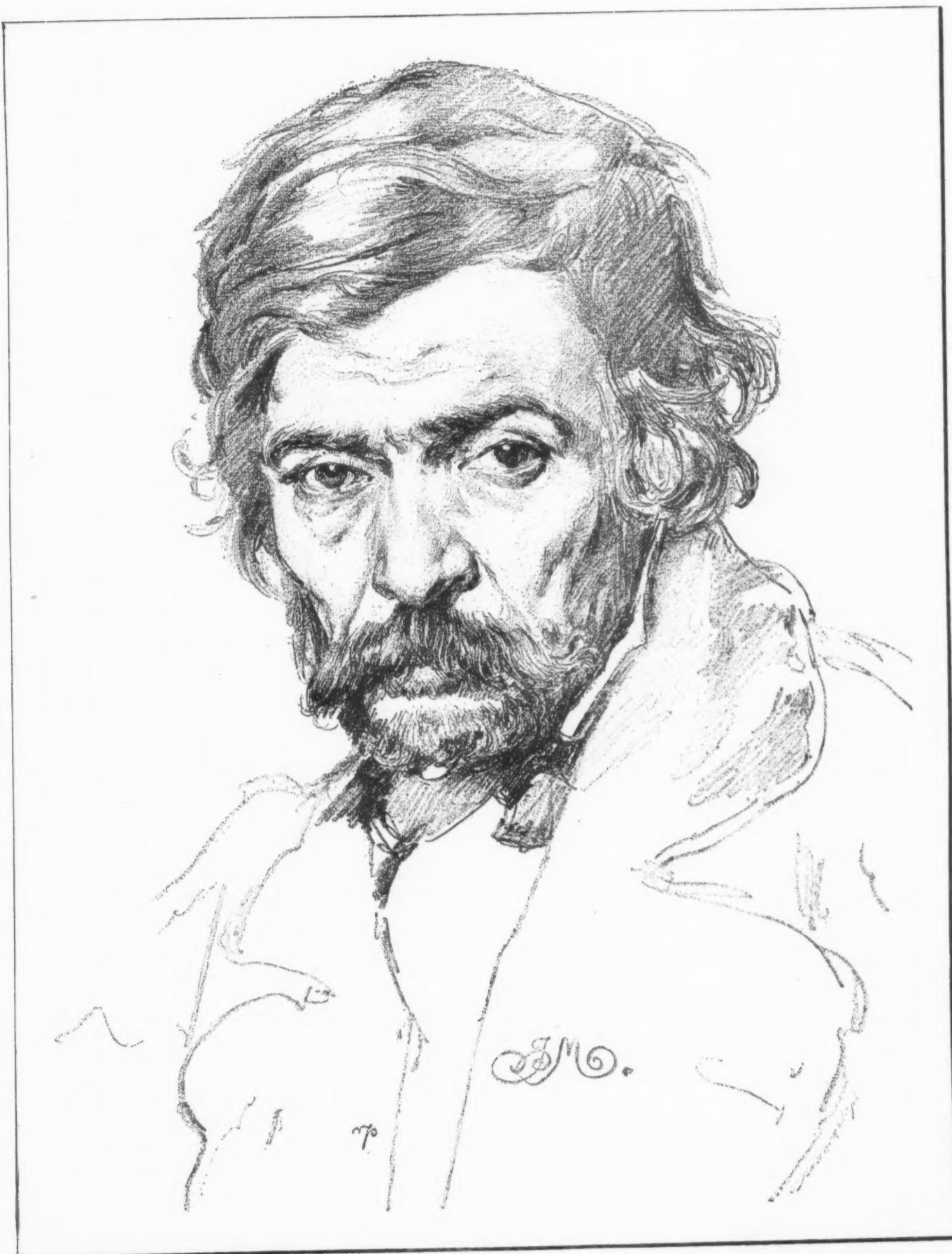
19. No. 1. June, 1888.



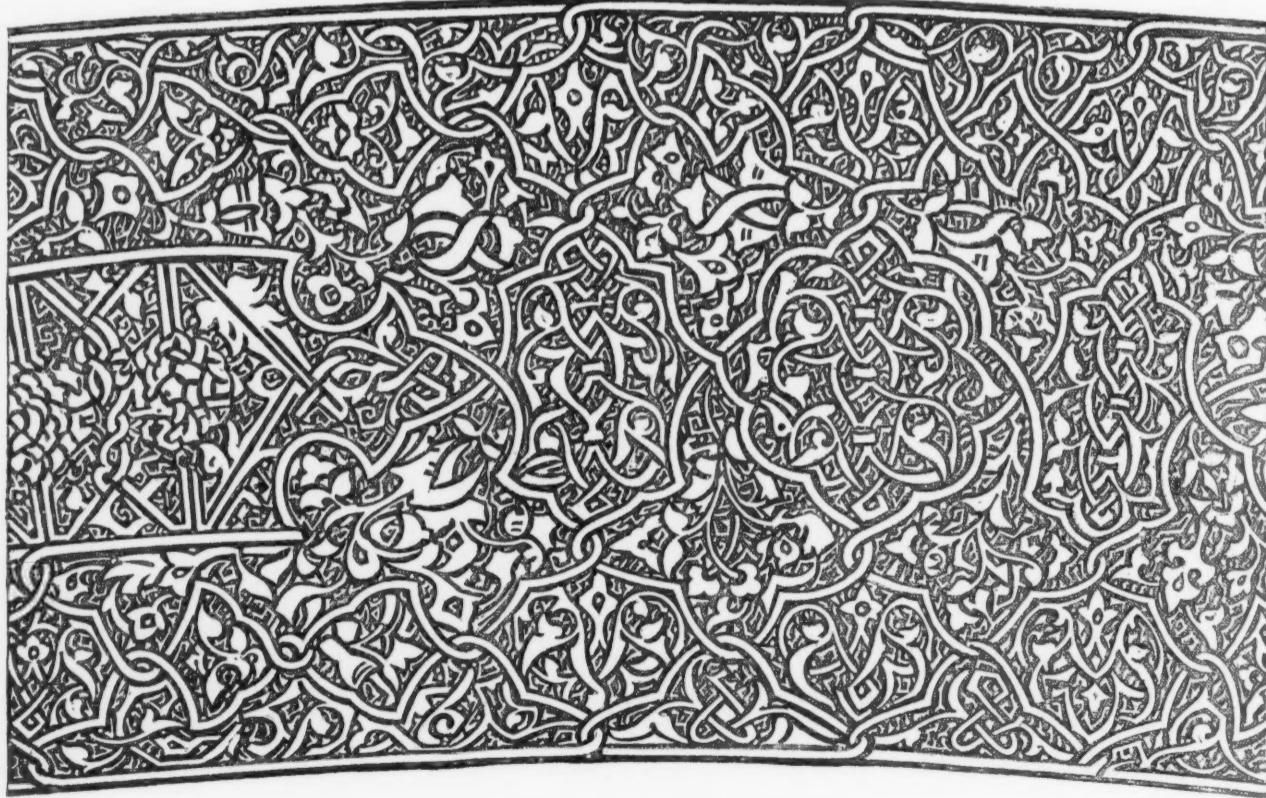
RATION FOR A VENETIAN VASE.  
BY KAPPA.

(vase in miniature, see page 14.)





CRAYON PORTAIT STUDY. BY JOHN MATEJKO.



ARABIAN REPOUSSE AND NIELLO BRASS WORK OF THE SIXTEENTH CENTURY,

THE DETAILS OF THE DECORATION OF THE BASIN ARE SHOWN IN FULL WORKING SIZE.

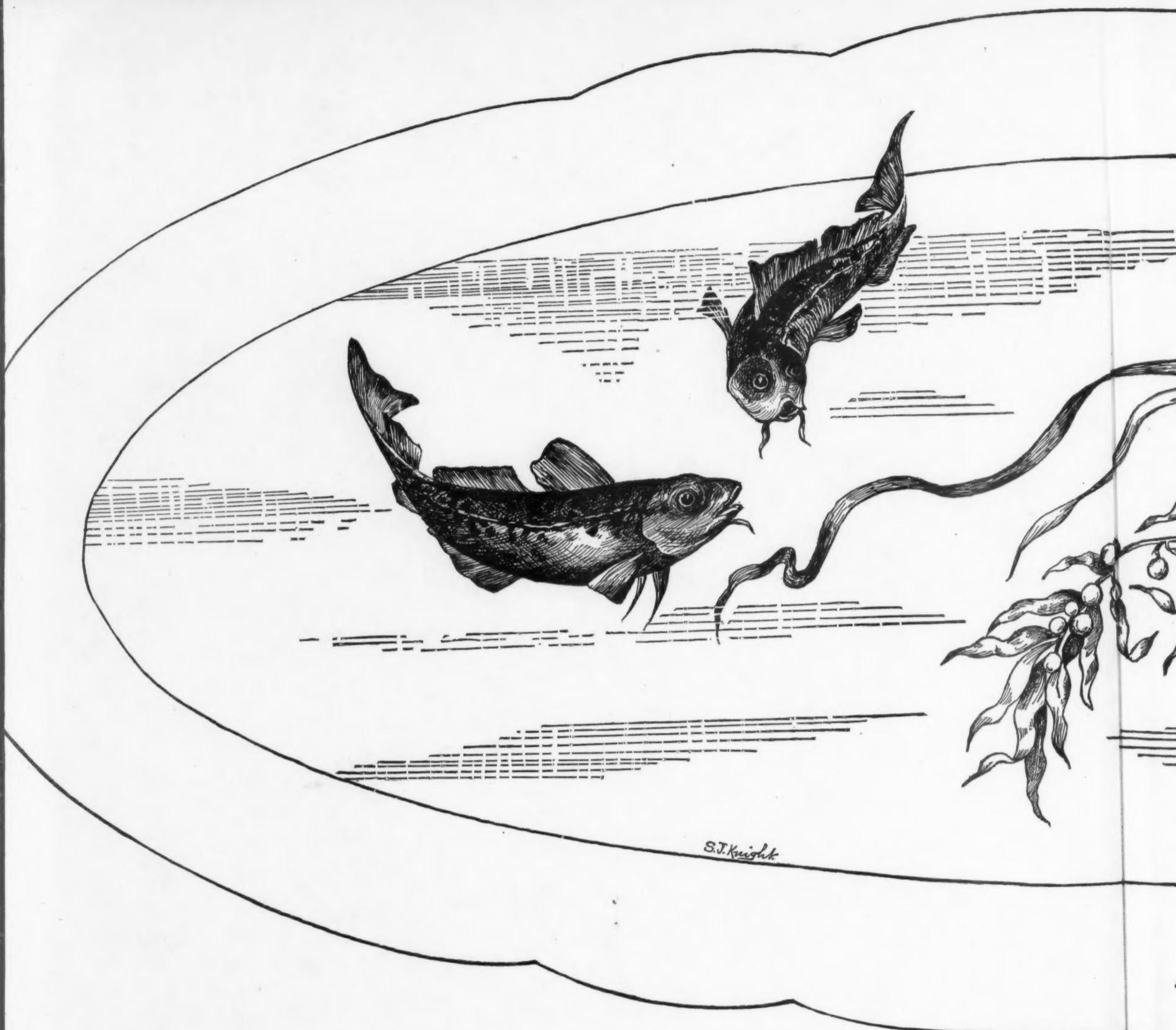


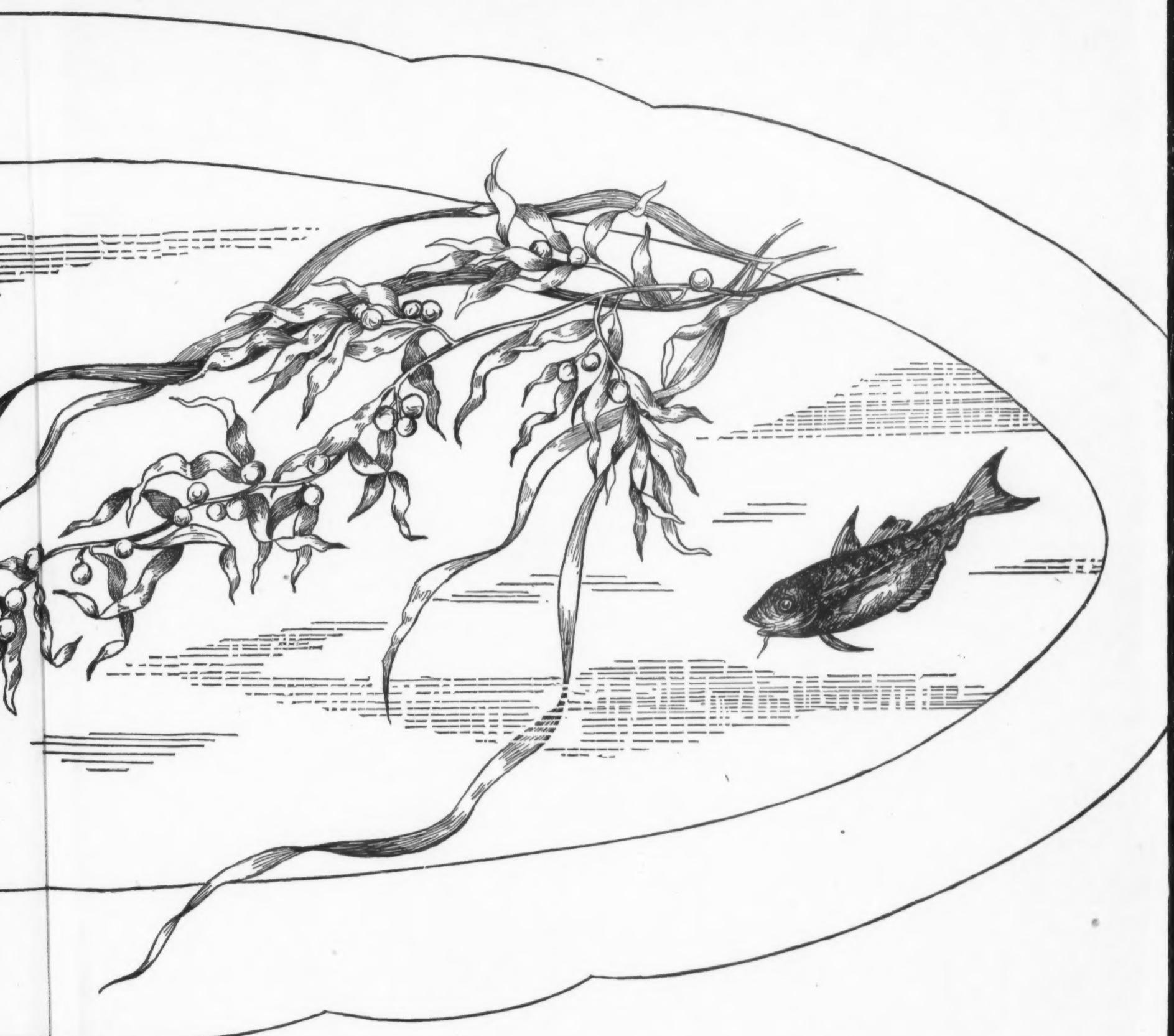
Supplement to The Art Amateur.

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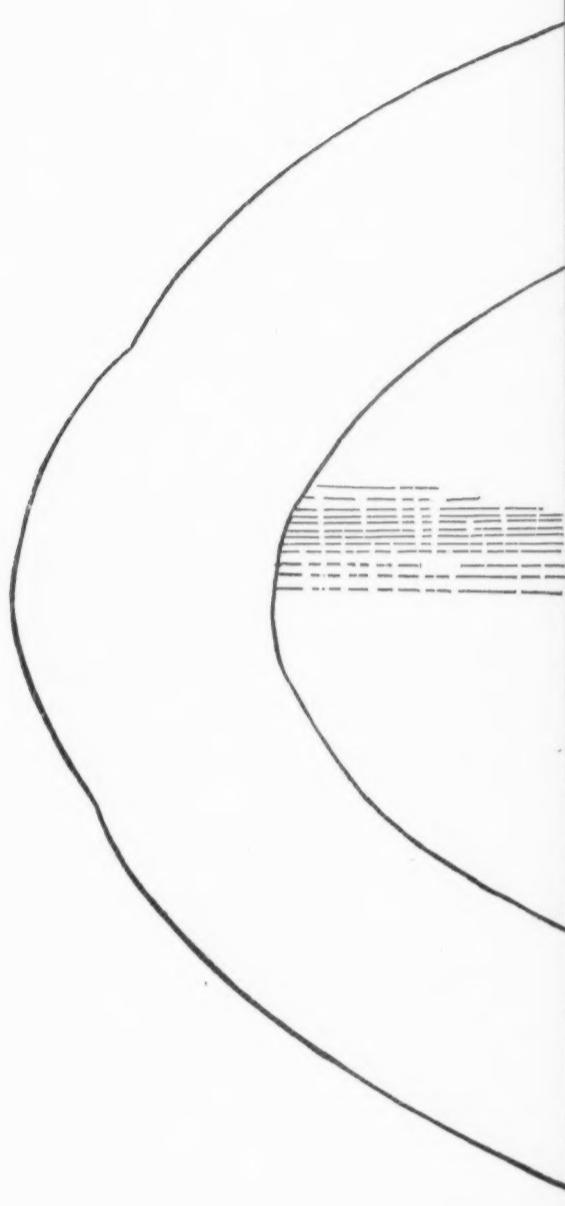


PLATE 679.—DECORATION FOR A FISH PLATTER.  
By S. J. KNIGHT. ACCOMPANYING A SERIES OF TWELVE PLATES.

(For directions for treatment, see page 14.)



HINTS TO YOUNG TEACHERS OF DRAWING  
AND PAINTING.

II.

PUPILS who are to undertake regular work, even if they present finished drawings as specimens of their skill, should be required to do a little impromptu work, that the teacher may judge better of their ready ability. Any object at hand may be taken as a model; let it be easy or difficult, according to what the pupils assume to have done. A bit of moulding or cornice, an architectural ornament seen from a window, some portion of a piece of furniture, or the most ordinary little article --let it be drawn full-size, half-size, or according to a given scale. Five or ten minutes' work will show what a pupil is equal to at the beginning, and the teacher can then tell what should be undertaken.

The first embarrassment likely to arise is regarding perspective. Those who have had considerable practice in drawing will probably know little or nothing of perspective. With some clever pupils I have tried the experiment of letting them go on with what they were able to do, at the same time prescribing a book on perspective to be studied at home. Usually the book is neglected. Indeed, I have never known this plan to be perfectly successful. The better way is to set off a portion of the time for teaching mathematical perspective. For a large class, either draw examples on a blackboard or have them previously drawn on large sheets of coarse paper with crayon, and pin them up in full view. A small number of pupils can work out the examples on sheets of drawing-paper or in large books, the teacher supervising and directing. In any case, the pupils should be required to reproduce the work alone to prove that they understand it, and also to preserve it for future reference.

Children who are too young to comprehend mathematical perspective should not be given objects to draw which involve the necessity of recognizing vanishing lines. They may be taught to get a practical conception of perspective effects—to understand that objects in some positions appear different from what they really are, and that it is necessary to draw them as they appear. For instance, take a cup and ask the children the shape of the top or opening as you hold that part toward them. They will say "Round!" Now hold the cup upright, and but a little below the level of their eyes, and ask them if the top still looks round. "No; it is long and narrow!" Some may know the word ellipse, and give it; or the word may be taught at the time. Now hold the cup just above the level of their eyes, and ask them how the top looks. In some way they will express the idea that they no longer see the top, but only see a line where they know the opening is. The teacher should now draw the cup on a blackboard in the last two positions, then place one or more cups correspondingly for the children to draw. Many objects may be treated somewhat in this manner.

Children, and all beginners, are disposed to draw minute outlines before they secure general form. To prevent this, a teacher must be very watchful and rigid. A good method is to have each pupil make three or four copies of the same object—the first giving broad, general outlines, the next finished outlines, then a copy with suggestions of shade in soft, broken lines, and, finally, if any are equal to it, a strongly-shaded copy.

Anxiety to make things look well causes children, and many of larger growth also, to bend too closely to their work, so closely that they cannot get any perception of it as a whole, and thus they go on attending to it piecemeal without having any idea of relative values. This habit must be overcome before we can look for the right kind of progress.

Finding a pleasing variety of objects for children to draw is no little tax upon a teacher's resources. When they are able to shade, many things may be selected which may be made to appear to much better advantage than when simply outlined. The first shade should be in broad, soft lines only. Children are always anxious

to shade, and like the idea of using charcoal and crayon; but they should be kept to pencils until they can draw well enough to produce clean, unerring work. Fruit and nuts make desirable models, and pupils can bring these themselves. The simpler forms of sea-shells are also good. Flowers are too perishable for early practice. The pupils who are sufficiently advanced to deal with objects requiring a knowledge of perspective may draw books, tables, chairs, all or parts of any available pieces of furniture or ornaments. Studios are more likely to be well supplied with casts for the study of the human figure than with those representing objects suitable for elementary work. There is nothing better than casts for studying light and shadow, but one cannot

oils, possess a value; but it is much harder for them to see that lights which are inherent are equally valuable, and that sparing them is equivalent to laying them on.

It is the younger and the least experienced pupils that need the most attention and encouragement; those who are well along with a high order of work need little more than honest criticism and timely suggestion.

"THE PROFESSOR."

## PAINTING ON SILK AND VELVET.

DOUBTLESS you have seen the one universal rule for painting in water-colors on silk—namely, to lay in the design thickly with Chinese white. Avoid this if you wish your work delicate, dainty and transparent, as all true water-color painting should be.

In the first place do not attempt to paint on any dark colored silk except you use oil colors. These colors are generally mixed with white, which renders them opaque, therefore they lie on the surface of the texture, and are much better suited in every way for the purpose.

The lighter the tints of the silk used for water-colors the more beautiful the work will look. Having laid a clean piece of muslin underneath the silk fasten both securely to the drawing-board with pins. Common pins will do on the sides and upper part, but the lower side should be fastened with drawing tacks, so they will not interfere with the hand. The silk should be very smooth and tight. Draw now the design with a hard pencil. If you can procure the prepared ox-gall use it for medium instead of water, having, of course, a glass of water beside you in which to wash the brush. If you cannot procure the ox-gall dissolve a bit of gum-arabic in warm water and use thinly. The brush should be suited to the painting to be rendered. Mix on the palette Chinese white with the lightest tints to be used. Paint the whole surface of the design with these mixed colors. By this I mean the whole flower or leaves, all the shadows and high lights. Do this in all cases, unless the silk is white. If you are painting on white silk you will not require the Chinese white at all. The painting will look more transparent if allowed to blend with the texture of the goods. Be careful not to load the brush with too much moisture or too much color. On white silk, therefore, wash delicately the color of the highest light on the design, leaving in white flowers the silk for the high light. Then proceed with white or colored silk in exactly the same

way, i.e., paint the middle tints, and, lastly, bring these into the deepest shades or shadows. Paint the whole stem in the lightest tint to be used and strengthen on the shaded side. Be careful about using too much ox-gall or gum. The latter must in no case be thick enough to give a gloss to the painting.

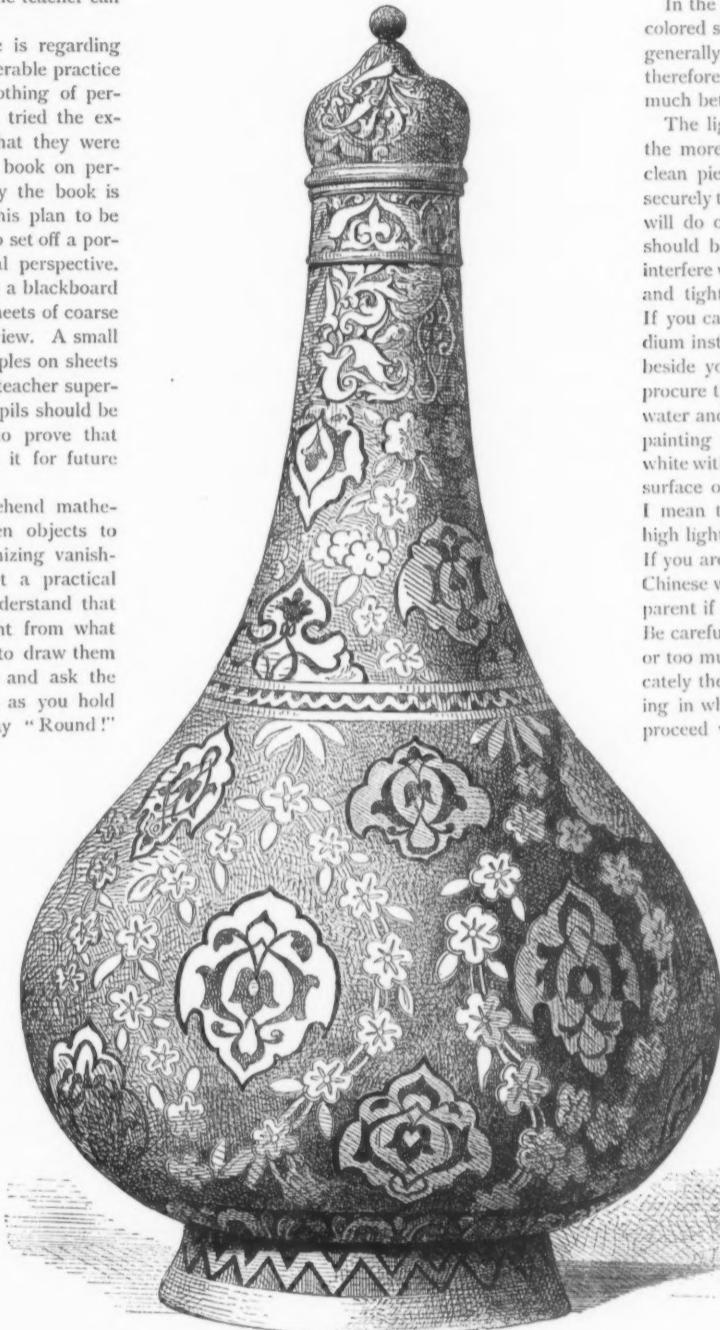
Allow the silk to remain upon the board until perfectly dry. In almost all cases it will be found necessary to strengthen the shadows. A little clear, bright color at this part of the work will add force and beauty to the whole.

In speaking of painting on silk or satin I would suggest that you never select red or black for the color of the fabric. The red color of the material is sure to strike through the colors used, and in the case of the black it is sure to be absorbed. Use oil colors instead in painting upon red or black silk or satin.

The same method may be used for bolting cloth as has been described for painting on white silk, great care being taken to avoid too much moisture.

One can paint on velvet in water-colors by using a stiff bristle brush, and scrubbing the color into the texture. Put the design in with Chinese white, using a fine pointed brush. The colors should blend with the fabric instead of lying on the surface, except in the case of the high lights, which can be added when the whole is dry. A good deal of white may be required with the colors to give them body, but this will depend upon the color of the velvet, and it is best to experiment upon a small piece of the goods to be used before painting the design. In all cases fasten the material tight upon the board, and do not remove it until the work is quite dry. It is easier to paint on velvet, however, with oil colors, using turpentine as a medium. Velvet now is less used than formerly for decorative purposes.

L. S. KELLOGG.



PERSIAN CERAMIC DECORATION OF THE 16TH CENTURY.

SIMILAR IN DESIGN TO THE MODERN "ROYAL WORCESTER."

## China Painting.

### HINTS TO TEACHERS.

It is well for the teacher of china painting to remember that though this method of decoration yields many and varied forms, to be of any artistic value it must be planned and executed, however simply, according to certain principles. The best preparation for painting in mineral colors, as well as in other mediums, is a thorough knowledge of drawing and of the laws which govern decorative art. Many pupils will excuse themselves from the laborious study of drawing, on the ground that they only desire to amuse themselves or to produce a few gifts for friends. To discourage such persons, or to refuse to teach them, would certainly save much annoyance to the teacher; but as few teach merely for the love of it, such a course would seriously cripple one's exchequer. Therefore, however demoralizing, it is politic to bear with such pupils and encourage them, after they become interested in the work—which they surely will be, if you are a faithful teacher—to more serious efforts. Make them feel the time is not misspent when properly directed, and that the drudgery of mastering first principles is in the end such a great satisfaction that any amount of labor is cheap to secure it. I have had pupils in china painting who could not draw a line, and whose decoration I was perforce obliged to outline, but who, after half a dozen lessons, asked if they might experiment with the design *at home*, out of sight of critical eyes, and who really produced copy which, with some slight corrections, was good enough to color. Do not discourage such ambitions. Rather lead up to them by seeing that the scope of the work undertaken is suited to the capacity of the pupils, who should be stimulated by honest encouragement as well. You may not produce a master of the art, but you certainly will cultivate an artistic sense that will afford sincere enjoyment to the novice.

It is a notion generally adopted, but none the less false on that account, that only those who have a talent for drawing should study it; while no girl is ever consulted as to whether or not she has a *talent* for music, but must perforce spend years in finger practice, because piano-playing is part of an education. So it is, in one way; it is certainly good discipline. The practice of drawing is also good discipline, and with the majority of students leads to the development of taste in art, and, consequently, much aesthetic enjoyment.

The mistakes of beginners in china painting—unlike the work of pupils in other departments of study—cannot (supposing of course the pieces painted are to be fired) be altered or improved. For the sake of the pupil it is not always best to remedy these defects before firing. A mistake which one has been warned against but has not avoided will be surely remembered when it has become fixed by firing.

But do not expect too much of your pupils. Encourage the simplest form of decoration. Do not let them attempt the use of more than one color at first, and do not have their first work fired. Let them wait until they can handle one color smoothly and evenly. Carnation or any of the browns is very suitable for a first effort. Of all things, do not allow the novice to begin with a rose or the human figure! Take a good-sized brush and show how it should be used. No degree of facility in other kinds of painting will ensure success in painting on china. Knowledge of the use of water-colors is of some assistance, but china painting is opposed to the methods of oil colors, so that acquaintance with these is no help.

Do not allow pupils to work over and over again in the same place; a bad stroke cannot be so remedied. Rather let it be rubbed off entirely and the work begun afresh. The best method for outlining a design is in carmine water-color. A common lead pencil to one skilled in free-hand drawing is perhaps easiest, but delicate colors are smirched by contact with the edge of the design however careful one may be, and the same is true with India ink so often recommended. The carmine

the paint is wet. If, however, any hair from the brush or some particle of dust should gather on the painting during the process, it should be carefully lifted with a needle point, lest the color should be attracted by it and settle in ridges.

One cannot be too particular about drying thoroughly every piece of decorated ware before sending it to be fired, even if the kiln is in your own house or city. A clean oven is the best for this, but if that is inconvenient, use an alcohol lamp. If one holds the china carefully, turning it all the while over this flame and heating all parts equally, there is no danger of breakage. If the china is to be sent to a distance, pack it with plenty of soft paper in a *wooden* box. Should the china return to you rough, do not be disturbed; it is no fault of yours or of the firer. Select two pieces of very fine sand-paper, rub them together to take off the sharpness, and then polish the painting with the smoothest piece, and the roughness will disappear. This, however, is a delicate process, and rashly performed might ruin the glaze. In most potteries this is always done, being considered, in fact, a part of the process of firing.

Use no more fat oil than is absolutely necessary to make the paint work smoothly, but use enough, especially in backgrounds. Any color used as a light tint requires an extra quantity of fat oil. Some persons prefer balsam of copaiba to fat oil, and clove or aniseed oil to lavender. Either will do. Use whichever works well and is most agreeable.

L. STEELE KELLOGG.

### TREATMENT OF DESIGNS.

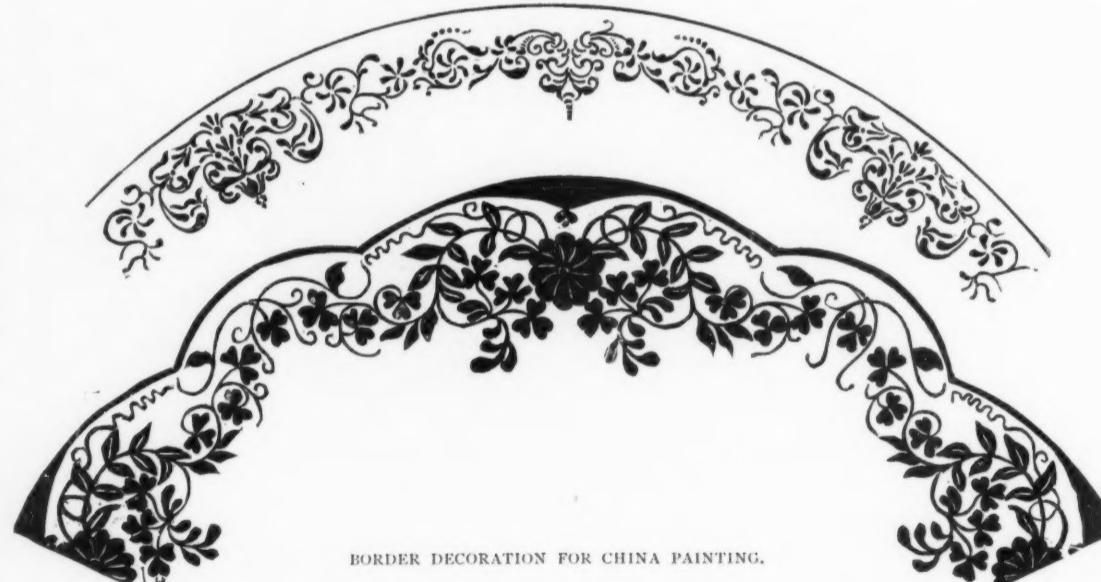
IN the Japanese anemone vase decoration (Plate 68o), for the flowers—which are white—leave the white of the china, shading with gray (gray No. 2 is good, but fades somewhat in firing). For the ball-like centre of the flower, add a very little brown green to apple green, shading with brown green. For the thick circle of stamens which surrounds it, use silver yellow heavily tipped with orange yellow. Shade with brown green. The buds are greenish white, the stems brown green. For the leaves use dark emerald green and brown green; outline in brown green. For the background use brown green clouded with bright red, or bright red clouded with gold. The top and base of the vase are gold. If a gold outline is used, tip the stamens of the flowers with gold. The vase form illustrated is the Venetian vase, "ivory white ware;" but the design may be easily adapted to other shapes.

In painting the fish platter (see Plate 679), observe that the beauty of the large sea-weed (which is the "gulfweed") lies in the delicate coloring. Use olive tints rather than a decided green. Vary the leaves, making some a delicate reddish brown, others olive and a few more yellow, using yellow ochre as the first tint. Make the stem brown green, shaded with the same color. The little round air-vessels should be a very delicate wash of yellow ochre and brown green mixed. Shade with brown green. Put in a few of each color (brown green and yellow ochre) pure,

turpentine, lest more of the painting be taken out than is intended. Let a blunt-pointed brush-handle or stick which can be dipped in turpentine be used for taking out narrow, inconveniently located errors which cannot be wiped out in the ordinary way. It should be remembered that the thinnest coat of color, left inadvertently, will surely show after the firing, and will look slovenly.

With beginners the erasing knife is very useful for cutting away edges carelessly overrun, and for scraping off surplus color. This must not be done, however, while

to give variety. For the long, grasslike weed use brown green and shade with black green for the darkest one; the other two, grass green, shaded with the same color. Use for the fish a thin wash of blue green over them all, changing it to a more yellow green along the light stripe on their sides. Back, very dark brown green; eye, black; scratch out the high light; put a ring of yellow ochre around the eye, and a suggestion of red (carnation) near the base of the fins; rest of fin, blue gray, shaded with the same color; also a tinge of pink inside the mouth.



BORDER DECORATION FOR CHINA PAINTING.



SNOW-BALLS. BY VICTOR DANGON.

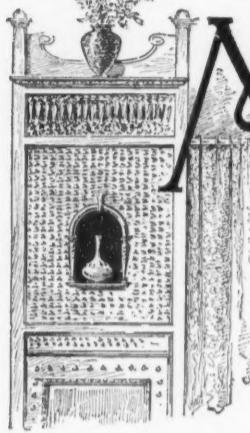
(FOR TREATMENT IN OILS, SEE PAGE 23.)

*V. Dangon. 88.*

# THE HOUSE

HOME DECORATION AND FURNITURE.

IV.



**M**ANY are the opportunities offered in the houses of to-day for the display of decorative art; not alone upon the walls themselves — whether painted and stencilled or hung with paper—but in the special decorative paintings made for given spaces. Decorative paintings are not pictures in the true sense of the word, because they only profess

to supply form or color for some given position, in which the more carefully studied picture would suffer through lack or excess of light.

This subject is now receiving much attention from artists of standing, and it may not be amiss to point out a few instances where pure decorative painting will materially increase the beauty of the apartment in which it is placed. Such work, well conceived, and colored in accord with its surroundings, may be most desirable, but, as with every artistic conception, study is necessary, and without it the painting will fail to charm both as to composition and harmony.

The decorative painter has a broad field to work in

bring within bounds the forms and colors of nature?" These and many similar considerations must be encountered and passed upon before the work is undertaken.

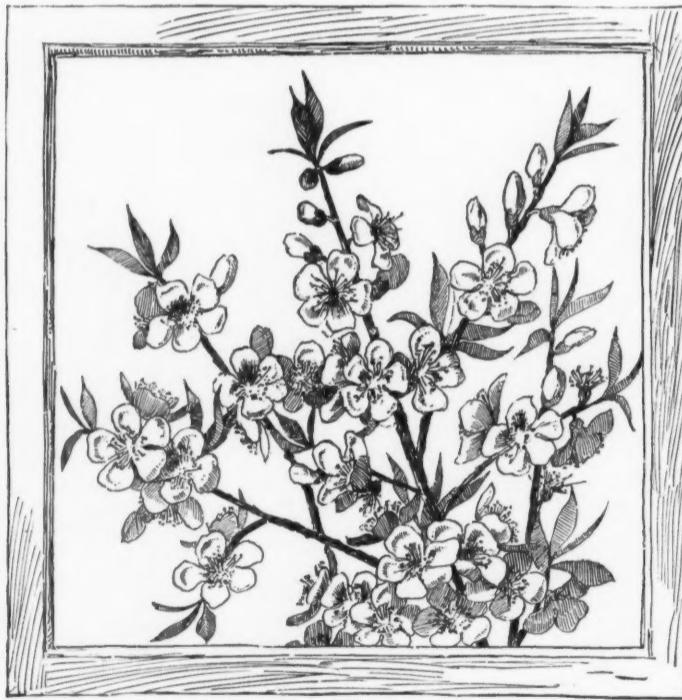
Unfortunately for the amateur, who finds it amusing to paint a bunch of tulips or a branch of dogwood, the best decorative art is that which employs principally conventionalized forms. That is to say, before we can use successfully the wealth a bounteous nature has bestowed upon us we must have some knowledge and have made some study of composition.

The Egyptians used the exquisitely colored lotus flower and the tall, slender papyrus in a thoroughly conventional manner. The Greeks made use of the honeysuckle, and the Romans the acanthus in much the same way. Instances might be multiplied to prove that in the best period of art the conventional took precedence of the naturalistic in decoration. I do not intend to say that paintings of flowers are bad art. Quite the contrary; but they are pictures, just as paintings of landscape or figures are, and should be treated as such. A picture, i.e., a naturalistic representation of a flower, must be the work of a genius to gain great praise, and unless it be at least a painstaking study it has no *raison d'être* at all. As soon, however, as we conventionalize, our work is viewed from a different standpoint, for we merely try to represent those qualities of the flower that the limitations of the material, the position, etc., allow, and do not attempt that which it would be impossible for an unskilled hand to accomplish successfully. To illustrate: The two panels given herewith show two methods of treating the same plant and flower form. The first is sketched in with a free hand and indicates no special thought beyond the limits of the surface to be covered. Its beauty would depend principally upon the skill with which it is colored and the plant imitated. If it be a masterly bit of flower-painting it deserves the

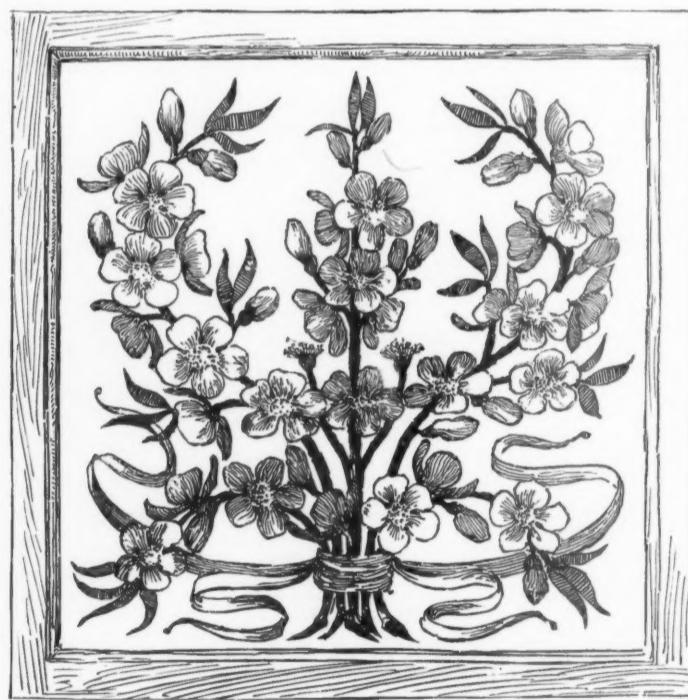
able for a door-panel or a cabinet, a position that would destroy the beauty of the first because of the ever-changing light that would be thrown upon it.

It will be seen that I am not pleading for strict conventionality such as was employed in Egyptian and other historic styles. In work of a pretentious character this is quite in place, as in the sketch of an ornamented doorway on the opposite page. Here the foliage in the frieze over the doorway is treated in the Italian manner and the plant forms are highly conventionalized. The acanthus leaves around the lower part of the columns, in the capitals and in the panels below, are all subjected to the most severe treatment. For simpler work, however, and in the every-day living-rooms of our houses, I prefer to use plant forms in a much more free and natural manner, as most of the sketches accompanying these articles will show. This may seem a contradiction, but let me state that I am only pleading for a little more thought and study in the use of floral decoration. If the principles of composition received more attention from the large body of amateurs who paint flower designs, the result of their labors would be much more satisfactory. I would have each bit of decoration look as if it had been "thought out"—designed for the position it is to occupy. The oft-repeated "bunch of flowers" is not enough—there must be arrangement and composition. This is by no means sure to give a stiff and formal result, especially if the flower and leaf forms themselves are painted in rather a naturalistic way, and only the general scheme of the design—the skeleton, as it were—subjected to a geometric or studied treatment.

For ornamentation we turn naturally to flowers and plants, from which inexhaustible source we seek to draw inspiration. Not alone are there innumerable varieties of plant life to assist us, but each plant of each variety



NATURALISTIC TREATMENT. ALMOND BLOSSOMS.



SEMI-CONVENTIONAL TREATMENT. ALMOND BLOSSOMS.

and may suit his fancy in the selection of his subject. His domain extends over all nature. But there are preliminary questions for him to decide. "What method shall I pursue?" he has to ask himself again and again. If there were but a single path to follow, the undertaking would be a simple one after the technical difficulties were once overcome, but an alternative presents itself at every step. "Shall I conventionalize plant forms, and, if so, wholly or in part?" "Is a simple, honest transcript of natural forms picturesque, or must art play its part to

best light and position that the room affords, and should not be relegated to fill some obscure corner which would be as well supplied by such a panel as the second. This shows an artificial or conventional arrangement of the same plant forms, and could be painted in monochrome and still be pleasing, because of its unpretentious qualities. As a rule such a decoration will be more attractive if the flowers are painted in a pretty close imitation of nature and the conventionality confined to the general outline and the background. Such a painting is suit-

offers in itself many suggestions of color and form. Choice soon bewilders us, for we find that no two leaves on the same stem are identical in shape and color, and if we pause to reason it out—which is doubtful—we find that we have absorbed not the exact shape and color of the flower or leaf, but an impression of the whole, and from that impression we work out our own idea.

Decorative paintings that may be hung as pictures or other works of art are a delightful theme upon which to enlarge, and to suggest what is possible in this way with

the commonest material, I have made a couple of sketches which show in a simple and picturesque way what can be done with an apple-bough or a cluster of larch sprays. Such a study as the apples, if painted in varying tones of green upon a gold or dull yellow background, and framed in oak or ash as shown, gives a unique decoration for a dusky corner, a position over a low bookcase or across a chimney-breast. The other sketch is designed to fill an upright position, to be hung between two windows or near some strong light, which would injure a more delicate coloring; for the pine-needles and cones, if minute in themselves, are neverthe-

been used for the purpose of which I speak. Another was as follows, and it would make a delightful frieze for a library or sitting-room, the eight lines being quite enough to form the substance for the four sides of the room:

"Oh for a booke and a shadie nooke  
Eyer in doore or out;  
With the grene leaves whispering overhede,  
Or the streefe cryes all about,  
Where I maie reade all at my ease  
Both of the newe and olde:  
For a jollie goode booke whereon to looke,  
Is better to me than golde."

Heine contributes many an exquisite bit, if one will use the German language. But the translations are not, as a rule, very satisfactory. The following, however, is delicious, and would be a great addition to any room if it were suitably painted:

"Outside fall the snow-flakes lightly,  
Through the night loud raves the  
storm;  
In my room the fire glows brightly,  
And 'tis cosey, silent, warm."

I have had in mind the use of wooden panels with the lettering only upon them, but there is no reason why the wording of such charming sentiments should not be combined with equally charming floral painting and the two be doubly attractive by the combination.

The panels or friezes may, of course, be of canvas, or painted directly on the plaster, and it will be found that a rather free treatment of the plant forms will be a delightful contrast to the formal, geometric treatment of the letters. ARCHITECT.

#### THE COUPIL HOUSE.

THE late Albert Goupil was known among French collectors as an eclectic. He did not attach himself solely to the Renaissance or the eighteenth century or to Orientalism; but, like most of our American collectors, he took an interest in every kind of art work, whatever the period or the

country. But he exercised a refined taste in bringing together his wonderful collection, which filled his Parisian house in the Rue Chaptal from garret to cellar. This interior was, indeed, a nearly perfect example of that peculiarly modern species of home decoration which has grown out of the taste for antiques and for bric-a-brac. As it has now vanished under the auctioneer's hammer, its component parts having been sold mostly at the Hotel Druot, April 23d-28th, we give an account of it as it was before the sale, believing that it will interest many of our readers.

The bulk of the collection was contained in two large rooms, one consecrated, to use the French expression, to

the Renaissance, the other to the Orient. The wood-work of this latter room was all of Arabic origin, much of it decorated with inlaid geometrical designs in bone instead of ivory. The three doors—the largest, with two leaves—were decorated in this fashion. One of the smaller, being the door through which visitors entered, was further ornamented with a knocker in engraved copper. Six large panels of wood, wrought in geometrical patterns, formed the wainscot of the room, and the dado was made up of large plaques of faience, with similar



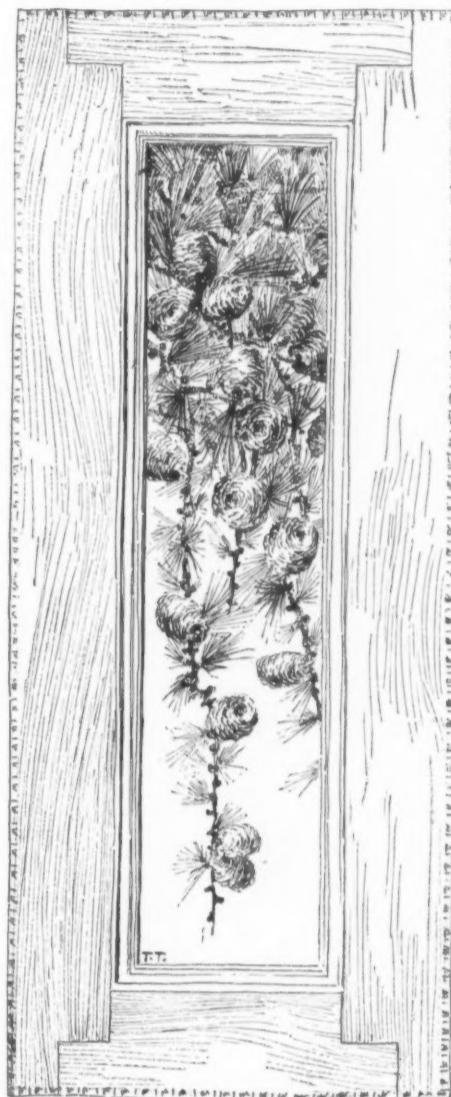
DECORATIVE TREATMENT OF DRAWING-ROOM DOORWAY.

less strong and vigorous in tones of brown and green.

The use of wooden panels, with apt quotations, for hall or dining-room, either painted on or burned into the surface of the wood, has long been held in esteem; but the stock of quotations is limited, and one sees the same old words—undoubtedly charming in themselves—repeated from house to house. In looking over some old books with this in mind, I came upon the following, which may be found useful for decorative purposes:

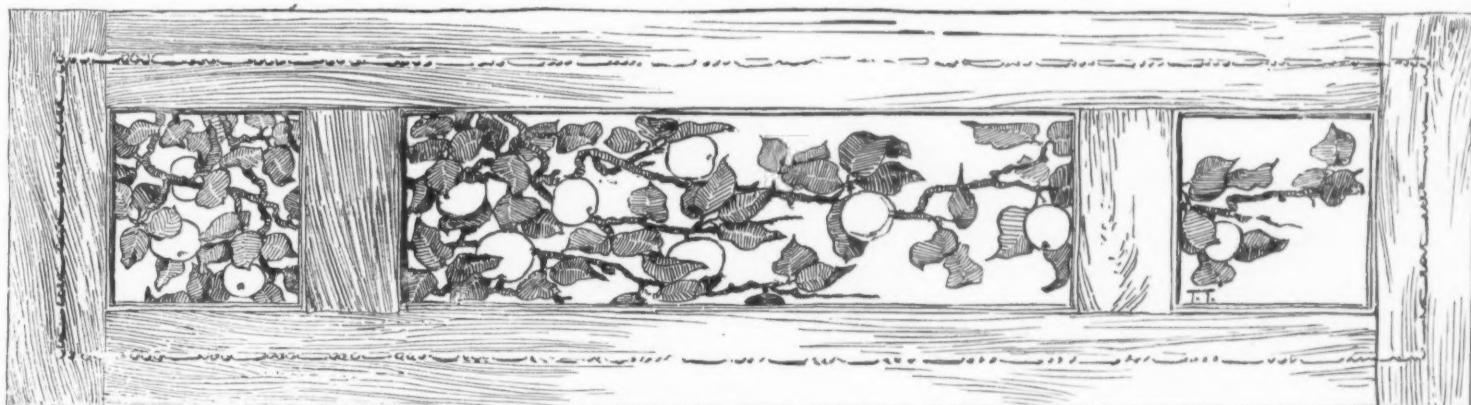
"Old wood to burn, old wine to drink, old friends to trust and old books to read."

This is not an unfamiliar quotation, and it may have



DECORATIVE PICTURE AND FRAME.

patterns in open-work, and enamelled blue. Pilasters of various kinds, two in engraved copper, with blackened background, four in black wood, with Indian carvings in wood, and marble for capitals, divided these panels. A great part of one side of the room was taken up by a construction of a monumental aspect, formed principally by two pilasters of black wood decorated with a glass mosaic in colors and gold, which supported two spirally crenellated columns of stone, tinted blue and set with scattered metallic spangles. Large panels of carved wood filled up the space between these columns, and a lambre-



DECORATIVE PICTURE AND FRAME.

## THE ART AMATEUR.

quin of wood cut in open-work patterns finished it at the top. The front wall, at right angles with this, was masked by a meshrebiyah or balcony of Arab open-work, in wood, ornamented with gildings and plaques of faience. This, which originally was part of the façade of a Moorish house, made, in its lower part, a little bay or recess, which could be screened off by curtains of Indian stuffs. The upper part was open in the centre to the window, while on either side was a small room with latticed bay windows projecting into the salon.

A divan, with sides and back in rows of wooden colonnades and a cushion of red and blue velvet, stood near one end of the large room. Little tabourets of similar style, cushioned with embroidered stuffs, were scattered about. The tables, ten-sided, were again of similar design. A big coffer, in stamped brass and red velvet, stood in the recess under the balcony. The centre of the floor was occupied by a large Moorish fountain in white marble, with delicate ornaments in relief upon a gilded background, set in a basin of Persian faience. The bowl was decorated in addition with rosettes and birds in glass mosaic and was supported by a spiral column.

Of the Persian carpets, several were works of the greatest rarity, with designs, including arabesques, figures of animals and flowers, and prayers from the Koran, woven in silk and gold and silver. The portières, in red velvet, with bouquets or compartments in red, green and gold, were equally remarkable. Arab lamps, chased and enamelled, hung from the ceiling. Arab wine-jars, with stamped ornaments, stood facing the fountain, one at either side of the room. Basins and vases of Spanish-Moorish faience, with metallic decoration, stood on shelves or carved supports, with others in wrought copper. About a hundred sabre-blades were disposed, with other arms—casques, lances, bows, and coats of mail—as a frieze along the upper part of the walls.

The Renaissance room was not less curious or less well composed. As a sort of pendant to the meshrebiyah in the other room, one end of this was cut off by a great balcony, with balustrades of wood, supported by four columns of gray marble, with Corinthian capitals. Against the middle of this balcony, and over the carved door opening on the hall, was placed a pulpit or tribune, with crenellated pillars and panelled back and front, hung with embroidered velvet. Two elongated sphinxes in wood, on pilasters, panelled and sculptured, supported it. The wall above the balcony was hung with ancient figured tapestry. A great bed, with crenellated columns and a head-board carved with masks and a female head, stood at one end of this balcony, the space under the latter being here shut off by an old iron grille. The curtains and baldaquin were richly embroidered in appliquéd velvet. Folding chairs in walnut, inlaid with

ivory or incrusted with reliefs in bronze, with cushions of red velvet or of antique stamped leather, alternated with fauteuils sculptured and decked with fringes.

Near the bed was a fine bas-relief of the Virgin and Child in terra-cotta, attributed to Antonio Rossellino, and set in an architectural frame of gilt wood ornamented with paintings. A fine bust of a man in white marble was attributed by M. Goupil to Mino da Fissole. A big Flemish lustre, in polished copper, lit the chamber.

Behind the bed was a large fifteenth-century tapestry with two allegorical female figures in voluminous drapery typifying the Christian law and faith. The one bears the tables of the law and a broken lance, the other a cross and missal. A Gothic fountain stands between them, and the background is filled in with flowers and leafage. A

garland of flowers, tied at intervals with interlaced ribbons, forms the border. Cupboards and chests in sculptured oak and walnut supported or contained coffrets in ivory, figures in wood, ivory and hard wax, and other objects.

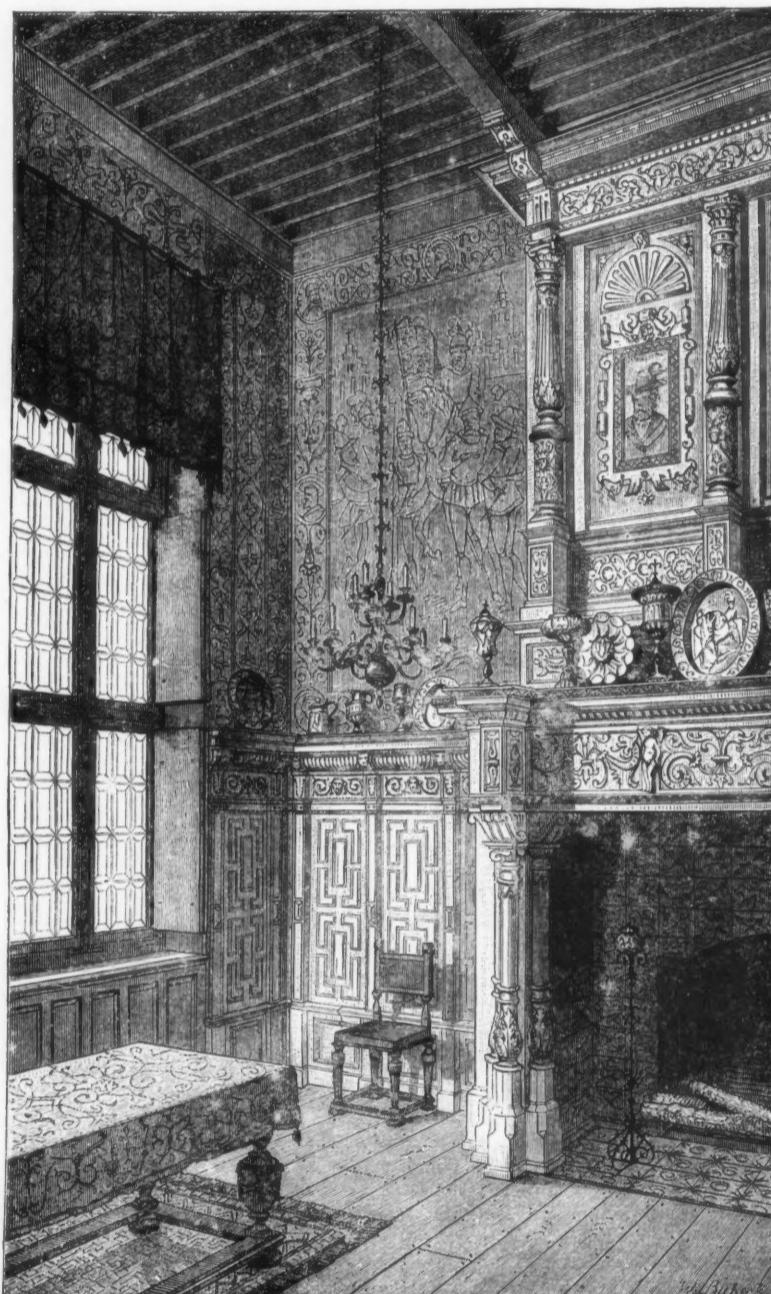
Elsewhere in the house no particular order was observed in grouping the various works of art, European and Eastern, with which it was completely furnished. Flemish tapestries and Persian carpets, Italian carvings and Moorish inlays, vied with one another in richness and artistic effect. Still, care was taken to secure breadth and unity of impression. The big studio, for instance, crammed with all sorts of things, was "held together" by its hangings of ancient red damask, with large ornaments of flowers, foliage and birds. In the antecham-

ber may be in gold or in any color that will contrast strongly with the background and harmonize with the ribbons. The borders at top and bottom may be copied directly from the design in dark lines of needlework on the light ground, care being taken to break the lines as shown in the design. If used for a summer cottage, a good range of color would be pale turquoise for the ground, pale sky blue for the ribbons, gold for the ornaments, with the outline work for all parts in indigo.

AN important invention has been patented by Dawson, the picture-frame-maker, for the ivory enamelling of wood and other hard substances. No varnish is used in the process, which is much cheaper, and, it is claimed, much more durable than the tedious process in general use by furniture-makers. Five coats of the mixture are applied, and when it is rubbed down it is no thicker than a sheet of paper; but it dries in about two hours, and then it is so hard that it can hardly be scratched with a steel point. It has been used with very good effect for picture-frames; and, what is more interesting, furniture enamelled by this Dawson process has been sold by certain first-class cabinet-makers at the same prices as if it had been done by the more expensive ordinary process, the buyer getting no advantage from the cheapness of the method, and the reward due the patentee even being deliberately withheld, except, of course, that he has been paid for the work actually performed.

MR. HARTLEY'S charming family group of the children of Mr. George Innes, Jr., shown on a plaster panel in very low relief at the National Academy of Design this spring, has been cast in bronze, and is destined to find a permanent home in the overmantel in the library of Mr. Roswell Smith's luxurious house in Madison Avenue. The figures, it may be remembered, are shown in profile, forming a small procession headed by a chubby-faced youngster on a rocking-horse. The fireplace, of reddish Numidian marble, reaches almost to the cornice, and is set in a mantel of cherry-wood, nearly the natural color, the structure being somewhat of the Colonial order, only rather more severe. The library, with the whole of the decorations of the first floor, we believe, has been done by C. H. George & Co. Warm, tawny red is the prevailing tone. The walls are covered with embossed leather paper of a Renaissance design, glazed with Sienna to harmonize in value with the woodwork; the ceiling, very quietly treated, being kept in the same tone. The window-curtains are very simple, hanging in straight folds from dulled brass poles; the velvet-faced linen fabric has a dark écrù ground with a Morris-like design in dull red. The chairs are upholstered

in soft, stamped mohair plush in Sienna red, dull, amber and brownish olive, the pattern carefully subordinated; and there is a comfortable divan nearly eight feet long, with a sort of mattress seat, and movable cushions at the back. The carpet has a dark blue ground, with a rather Persian design, in the colors of the room. There is only a small book-case, holding books chiefly for reference. Although called the library, this is really the living-room. The place for reading would seem to be on the mezzanine floor, cut off from the first and second floors, breaking the ascent of the otherwise long flights of stairs, and, with a central lounge and plenty of easy-chairs, making a comfortable lounging-place, with rows of well-stocked book-shelves invitingly at hand.

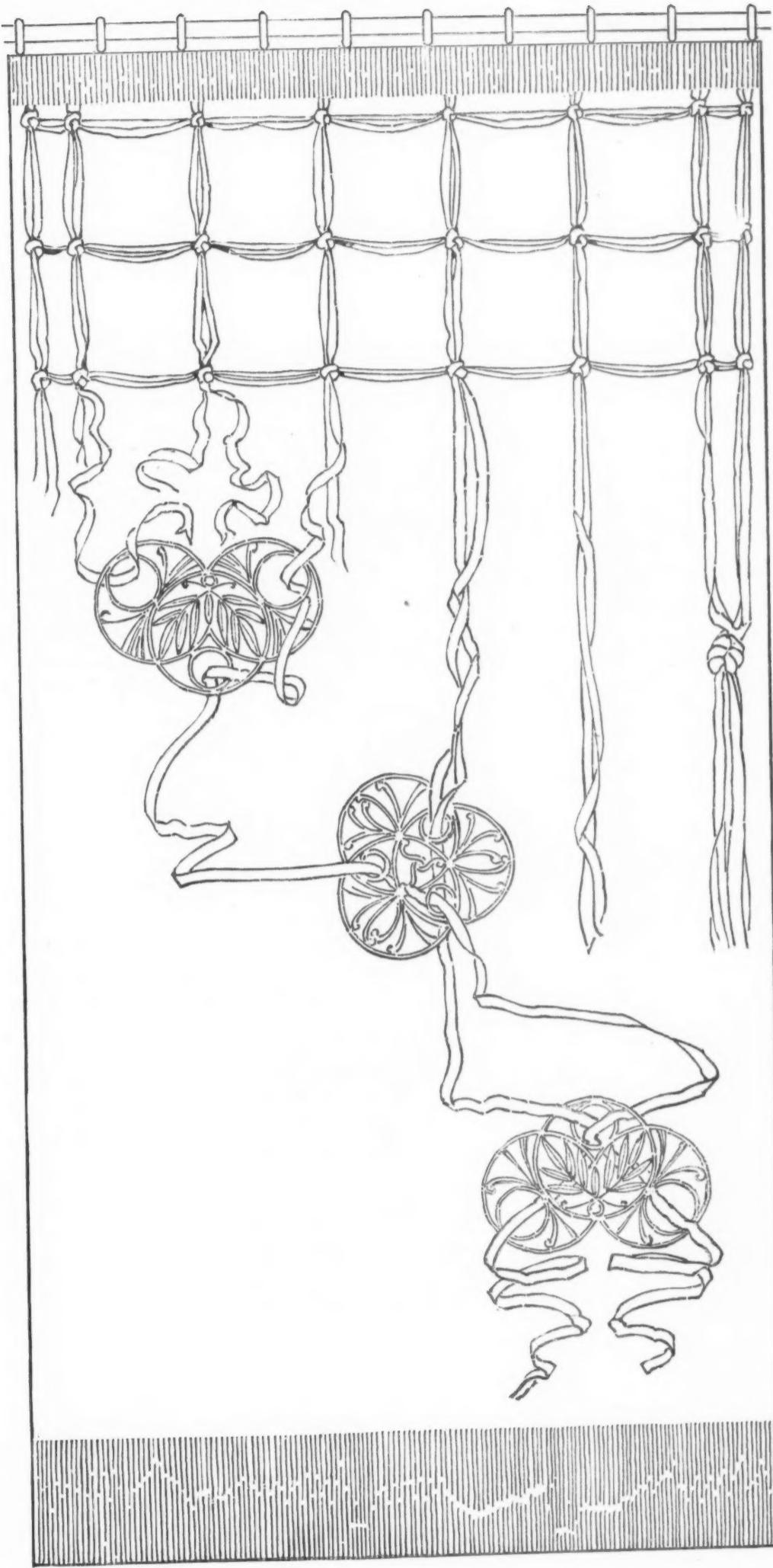


VIEW OF A FLEMISH APARTMENT OF THE SIXTEENTH CENTURY.

ber, the same result was secured by the use on the walls of squares of stamped leather in gold, silver and colors, of the period of Louis XIII.

M. Goupil possessed many drawings and some paintings by Ingres, and several paintings by Fortuny, and a number by or attributed to Vandyck, Terburg and other old masters.

THE portière design given on the opposite page should be worked on a light material in very solid stitch or in appliquéd of much more opaque material, so as to carry out the idea of an open-work hanging. Silk, or, preferably, satin ribbons may be knotted as shown in the design and sewn on to any very light cotton, woollen or linen stuff. The designs which catch up the ribbons

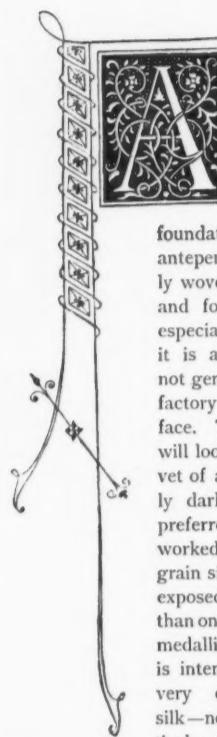


PORTIÈRE, FOR SUMMER COTTAGE, IN APPLIQUÉ AND OUTLINE EMBROIDERY.

(SEE OPPOSITE PAGE.)

# THE NEEDLE

ALTAR HANGINGS.



SERIES of designs for church hangings for use on Trinity Sunday, and for the seasons when green is used, is begun in the present number (see supplement pages). The silk used for the

foundation of the altar antependium is generally woven with a design, and for green this is especially advisable, as it is a color which is not generally very satisfactory on a plain surface. The superfrontal will look richer if of velvet of a green of slightly darker tone; or, if preferred, it may be worked on plain grosgrain silk, as the surface exposed will be less than on the frontal. The medallion in the centre is intended to be of a very dark red-ribbed silk—not the ecclesiastical red used for altar hangings, but something much more sombre; and the border of conventional fleurs-de-lis surrounding it of velvet of the same deep tone of red, almost maroon. The design for the medallion should be marked out on the silk, which should be previously backed, in the manner frequently described in these pages, with a linen affording sufficient steadiness to hold the heavy gold work; and the velvet, which has been also previously backed by pasting, as also previously described, having been marked out, the fleurs-de-lis must be cut out with sharp scissors and fixed in their places by pins, and then sewn down firmly all along the edges, as directed for velvet appliquéd. It will be best to arrange this ornament round the edge of the medallion first, extending the base of the fleurs a little beyond the design, as it appears when finished, so as to give greater firmness in sewing them on to the linen, which, of course, has been previously tightly and carefully framed. The silk must now be pinned down with the greatest care and sewn over with the finest herring-bone stitch over the bases of the fleurs-de-lis. The cross, the crown, and the Alpha and Omega must now be worked separately upon stout linen. They should be all traced at once, so that one operation of framing will be sufficient. Within the outline of the cross a second outline must be traced at a distance of about half an inch; this space is to be filled in with couchings of dead gold-colored silk laid closely side by side, and stitched across at regular intervals by silk of the same color, or slightly darker in tint. These stitchings across may either be done by laying threads across the couched lines at regular intervals, or by simple stitchings, as preferred; but great care should be taken with the intersections at the arms and outside corners of the cross. This being completed, the centre is to be worked in brick-stitch, the gold threads being laid down two at a time and fastened with a stitch at right angles of red twist silk, not too coarse. The

stitchings across alternate; those in the second line coming exactly half way between those of the first, so as to give the appearance of brick-work. Here also great neatness will be required in laying the gold threads at the intersections of the cross. They ought to be "passing" and not Japanese gold, so that they may be carried through the linen, and thus more neatly finished. If expense is a great object, and real gold thread cannot be used, very fine Japanese gold must be used, and four threads in place of two taken for each line of brick, as the

using brick-stitch of gold thread only. The crown might be enriched with jewels worked in satin-stitch of silk, in red and green, at the base, between two thick lines of gold thread stitched down. The crown itself would probably look richest if worked in feather-stitch in silk, radiating outward toward the top, and then enriched in the centre of each leaf with gold thread worked over the silk. When these detached ornaments are all finished they must be well pasted at the back, and left till quite dry; then cut out, leaving a very narrow margin be-

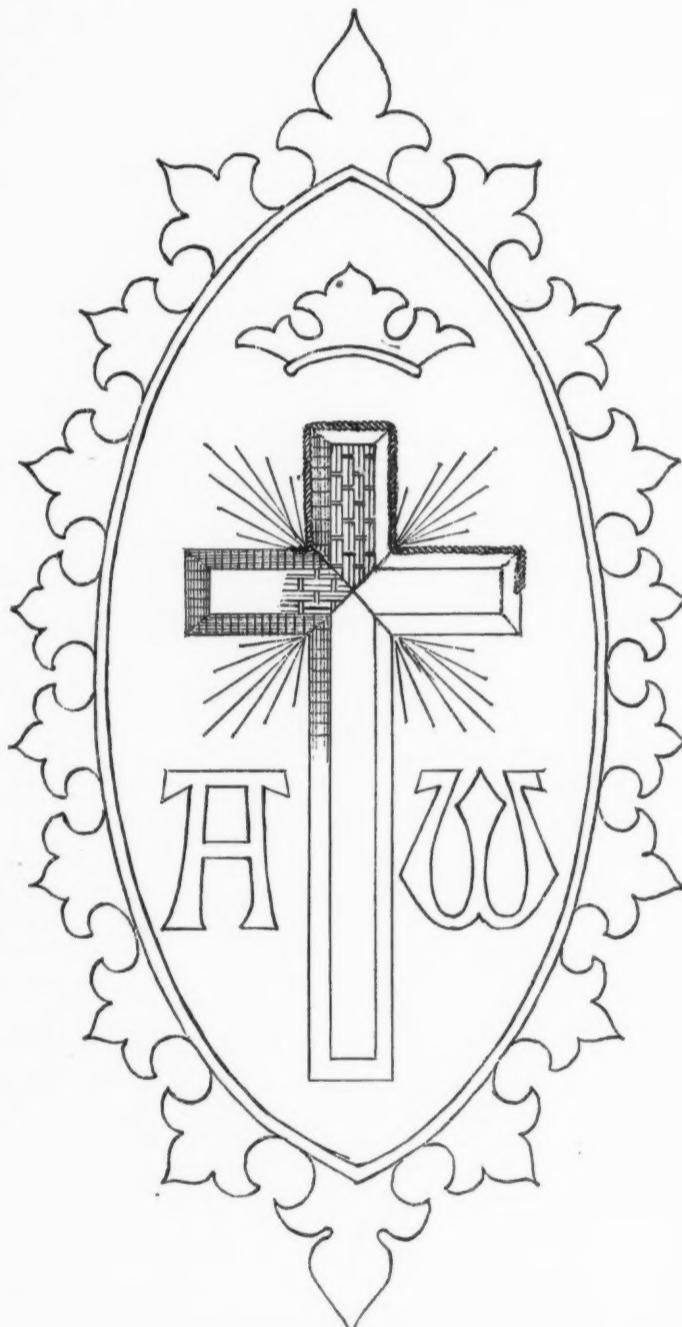
yond the gold, and applied on the medallion of red silk, which has been already prepared for them. When the whole have been firmly sewn on over the edges, the rays springing from the cross must be couched in with gold thread, and then each portion of the design finished with a couched line of gold cord sewn down with red silk. An outer couching of dark red chenille will add great richness and throw up the ornament with very good effect. The fleurs-de-lis must not be finished until the whole of the medallion is applied to the frontal, which is best done after the rest of the design has been worked, the exact position of the medallion being marked on the silk at the same time that the rest of the design is traced.

The frontal should not need backing if the silk is a good one, but if it is at all thin it will certainly be necessary. The stalk running throughout the design should be worked in shades of gold-colored silk toning into bronze green and browns, the thorns being of the golden hue; the same silks may be used for the buds and for the calyx leaflets showing behind the roses. The whole of the foliage should be outlined with gold thread or with a couching of thick gold-colored silk; the former will be most effective, the leaves themselves worked with couching of fine Japanese gold thread or gold-colored silk laid across in straight lines, leaving sufficient space between each thread for the ground to be distinctly seen through. If worked with silk, veinings of gold thread should be worked on after the leaf is finished.

The roses must be worked in feather-stitch of silk in tones of red, not too deep, and inclining as much as possible to a broken hue of terra-cotta. The choice of this shade must depend on the red used for the ground and appliquéd of the centre medallion; but the ecclesiastical green being rather a strong one, it will be necessary, in selecting the light reds to be used for the flowers, to take into consideration the golds and bronzes used in the foliage, and the deep reds used in the medallion. In a design so purely conventional as this, the spent seeds of the roses may be worked in red or pinkish tones if the harmony seems to require it, though they should properly be of gold color. The seeds must be worked on the roses after the embroidery is finished with gold thread, and may be finished either with small spangles or with French knots of the gold thread.

When the frontal is all finished, the centre must be placed on it before it is unframed, stitched on and couched round the edge of the fleurs-de-lis with gold cord, and, if desired, with an outer couching of dark red chenille to lift it from the ground.

The whole will then be lined with stiff linen and with silk or some other lining, and finished off at the top as previously described, leaving the linen to project an inch or so to fasten on to the altar. The fringe may be of



MEDALLION IN THE TRINITY ALTAR FRONTRAL. BY SARAH WYNFIELD RHODES. (SEE SUPPLEMENT.)

THE CROSS IS WORKED IN BRICK-STITCH ON A BED OF SILK COUCHING EDGED WITH CORD.

fine thread is more easy to manage in the turnings than coarse.

In working with Japanese gold, it must always be remembered to give it a twist with the fingers as it is turned, or the paper with which the thread is covered will show a gap.

The Greek letters and the crown should be worked in the same manner, but omitting the silk couchings, and

gold, or if, as is likely, a balance of red is still required, it may be spaced with dark red. A spaced fringe, however, is apt to give a patchy appearance at a little distance, and rarely looks so well as a self-colored one.

It has formerly been remarked that as the fringe is laid upon the frontal, not sewn at the edge, allowance must be made for this, in striking the centre, for placing the medallion and the scroll design midway between the bottom of the fringe of the superfrontal, and the top of that on the cloth itself.

The superfrontal may be worked, as I have said, on plain ribbed silk or even on velvet. The directions for working the frontal will apply to it, but the reds may be a little more marked, certainly working all the buds in deep reds, as we have not the centre medallion to give us relief, as in the frontal. The top of the altar should be of the figured silk used for the ground of the frontal, and if lined with thin linen or Holland it will give it greater substance, and make it wear better.

When making up an altar hanging, especially one for festival use or where much gold is used, a large loose cover in the shape of a bag, which will hold the frontal when rolled loosely or folded flat, should be provided, with a top coming well over and buttoning closely, so as to exclude all dust. A smaller bag or sachet should be made to hold the other hangings. The superfrontal will generally fold in two, and go in with the frontal without injury.

L. HIGGIN.

#### EMBROIDERY IN AMERICA.

##### VI.—NEW USES FOR COTTON IN HANGINGS AND ARTISTIC NEEDLEWORK.

"JUST now I confess to be very much interested in cottons," said Mrs. Wheeler. "And it seems to me that there is a certain poetic justice in one being brought at last to recognize their artistic possibilities. Cotton is a native product, and has done so much for the prosperity of the country that it must command our respect; but its proper place in the decorative arts has been overlooked."

"And it is now to have its chance, as silk and flax have had theirs? But how?"

"First in the loom. You know how much has been accomplished in India by producing beautiful tints in that way alone. My associates and I are experimenting just now in what I may call changeable weavings. This is the beginning. For example, we have hangings woven in two tints of blue, light and dark, which give the changeable effect. Then for a half a yard we introduce cream white with the darker blue, dropping the lighter tint. I say cream white; it is, in fact, an iron-rust color, an oxide of iron. This woven band of light is followed by resuming the two tints for a space sufficient to finish the hanging."

"What do you do with your band of cream?"

"That is designed for embroidery in which the warp—that is, the darkest tint—is used as the thread."

"Is it strong enough?"

"I should have said that the fabric has a good deal of body, so that it requires no lining. But although the warp thread is heavy enough and stout enough to use for the embroidery, the fabric is very elastic."

"What do you consider suitable designs for these embroideries?"

"Scroll forms carrying possibly a large flower like the peony, the leaves and stems making the scrolls. These should be all-over designs, and almost cover the ground. The principal thing is that they shall be bold and effective."

"What is the stitch?"

"A long stitch alike on both sides. I particularly insist on this; for they are hangings, as I have said, that will remain unlined, and of course neither side should be unsightly. This care we see in Oriental embroideries, and it gives a certain satisfaction to the mind, as to the eye. In the scroll forms—that is, the leaves and stems—it will not be difficult to represent the continuous lines alike on both sides. Where the flowers are treated solidly it is more difficult. But in this case the outlining and the veining should be so done that they will repre-

sent the design properly, if more lightly, on the wrong side."

"In what other colors will the fabrics appear?"

"Reds and buffs; the latter will be the yellow of oxide of iron, which is a perfectly strong color. That the colors should be fast is, of course, the first consideration."

"In looking about for cottons suitable for artistic purposes, we come across some interesting and valuable facts. For one, we find that the Acadians in Louisiana still keep to their traditions in weaving homespun. But, sad to relate, this colony around which Longfellow has shed such romantic glamour *will* use aniline dyes. This is due, of course, to the progress of chemical investigation

that they are of cotton will not detract from their dignity—on the contrary, indeed; and, as with the printed ducks and cotton cloths, they will take the place of cheap silks, being superior to them in durability, and otherwise equal to them by virtue of their artistic treatment."

"They are particularly intended, I presume, for country houses?"

"No; they are quite good enough for a city dining-room or library."

"Do you think that the amateur embroiderer can make as judicious use of them as you so confidently predict?"

"Why not? The colors used give very little opportunity to go wrong. Red, blue, buff; tint on tint; blue embroidered with blue, red on red, buff on buff, using as the thread the warp tint—that is, the darker. In fact, I have great hopes that our embroiderers all over the country will be led in this way to see the beauty and effectiveness of monotones, and put by for a time their efforts to reproduce natural flowers in their infinity of tints and shading. Moreover, the heavy thread rapidly covers the surface to be worked over; the fabrics fringe on themselves, and, knotted, make their own suitable and attractive finish. The only difficulties left are to get bold, well-balanced designs, and to acquire sufficient technical proficiency to present a creditable wrong side of the embroidery."

"While on the subject of cottons, I may mention also the Irish homespun linen, which furnishes a beautiful ground for embroidery that suggests the Indian work on cotton."

"That is done in silks?"

"Yes; in India they use the rough wild silks, but they put much more labor into their work than we would find it profitable to do in this country. But, as I said, this work only suggests the Indian embroideries. In the first place, the color is that Indian or madder red which the Irish peasantry produce with their vegetable dyes, and which was so pleasantly conspicuous in the work from the Donegal industry."

"The designs will be Indian also?"

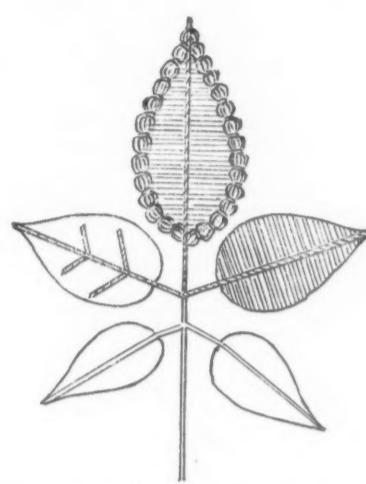
"Yes; Indian all-over designs worked in yellow silks—deep Indian yellow and of the best quality. But where the Oriental lavishes solid embroidery, it is here expedient to use only outlines, and in floral designs to do a great deal by veining. Of course, here and there a piece of solid embroidery is very telling."

"To enforce the Indian character, it is very well to use gold thread occasionally, and, further, to use spangles. These outlined linens will be very suitable for upholstery in country houses. The gold and spangles may be reserved for use in the draperies."

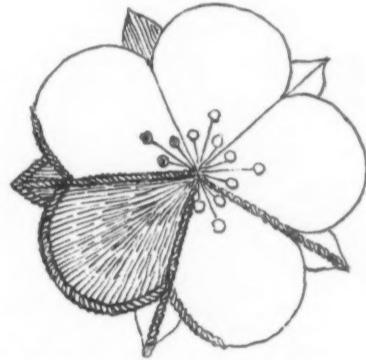
"Of course I have barely intimated what may be done with cotton and linens. It seems to me this kind of work ought to appeal to American women; not only on account of the cheapness of the fabrics and the broadness of the embroidery, which enables one to cover a large surface in a short time, but because, as I have said, we ought to have a certain national pride in doing what we can with our native products."

M. G. H.

DETAIL OF LEAVES ON THE TRINITY ALTAR HANGING.



consequent to the discovery of coal. I'm sure Evangeline never wore magenta, and I'm just as sure that Gabriel was clad in butternut. However, I am glad to say that there is nothing amiss to-day with the looms of their descendants. The Acadians now weave a cotton for hangings that is as heavy as a blanket. It has stripes of crude color; but these people also weave nankeen cotton in the natural colors that are admirable. We have employed them to weave for us a lighter fabric, but of the same nature, suitable for hangings."



DETAIL OF ROSE ON THE TRINITY ALTAR HANGING.  
PETALS IN FEATHER STITCH, EDGED WITH CORD. STAMENS FINISHED WITH FRENCH KNOTS.

"How are these to be treated?"

"They are to be covered entirely with darnings of a darker yellow. The work is experimental, but I have great faith in it."

"What will be the forms of the design?"

"They will resemble those of old English brocade. That will be the general character of the work. The fabric will be about evenly distributed between the ground, which includes the darning and the embroidery. The goods so treated will be used for furniture as well as for hangings. The stoutness and durability of the fabric and the quality of the embroidery, no less durable, fit them for any room in constant use. The fact

IT is only within the past two years that American embroidery silks have been able to substantiate their claims for recognition. The demand for art-shades, or, as they are known among the manufacturers, Asiatic dyes, put the silk spinners to severe tests. Here are not only new and difficult dyes to imitate, but they must be enduring, they must wash—a term not slangy but technical. Manufacturers have been found able to meet these requirements. So successful have been the experiments with the Brainerd and Armstrong brands, for instance, that these silks have taken their place both for colors and fastness among the best that are imported. This is saying a great deal; for embroidery has itself arrived at such artistic perfection that the painter is not more fastidious as to the beauty and permanence of his colors than the needlewoman in regard to her threads. The varieties used in art embroidery are outline, twisted, rope and filling silks, and filoselle. These are all wash silks, and so permanent are the dyes that they will withstand even hot water allied with soap. It should be understood, however, that silks thus guaranteed are sold with a "guarantee wash label," and that the ordinary skein silk not so designated is not warranted. Little color books with the numbered shades of sample silks are issued by the same house, and are so great a convenience for determining just what shades are needed that it is surprising manufacturers have not made larger use of the idea.



## THE ART AMATEUR.

## Old Books and New.

## COMPOSITION AND CHIAROSCURO.

BURNET's Practical Essays on Art have long been known to artists, as, everything considered, the best practical work in English on the subjects with which they deal. These are "Composition in Painting," "Light and Shade in Painting" and "The Education of the Eye." We take the occasion of their republication by Mr. Edward L. Wilson to lay their main points before our readers, attempting, at the same time, to bring them into some logical connection, which Burnet did not try to do. He rather jotted down his thoughts as they occurred; and as the bent of his mind was practical rather than scientific, his work forms but a collection of useful rules to be kept at hand and frequently referred to. A selection from it, made in the same fashion, would be of doubtful utility, and would give but a poor opinion of the whole. Burnet's book, though not regularly arranged, has its salient points, which become evident to those who study it for some time. His other thoughts naturally group themselves around these. In giving an orderly arrangement to our extracts, therefore, we are but doing what every reader of the work comes, in time, to do for himself, and in this way we hope to introduce the new edition to a new circle of students in the best manner.

Writing of composition, Burnet covers the ground several times over in his opening paragraph, where he says:

"Composition is the art of arranging figures or objects so as to adapt them to any particular subject. In composition, four requisites are necessary: that the story be well told; that it," the composition or group, "possess a good general form, that it be

cattle and the principal lines of the ground and of the sky lie all in the one direction and at the one side. This, he well observes, gives a character of richness strictly analogous to that which we often observe in a first sketch, and which is then due to the multiplication of the outlines while the artist was searching for the right one. He also bids his readers remark that the few objects in the upper, right-hand portion of the picture, a tree with one almost leafless branch, two birds and a cloud, seem more important by reason of the open space around them, and therefore balance the richly filled lower part. He is not quite right in that "therefore," as without the objects mentioned there would still be a good enough balance, the rest afforded to the eye by a large open space being almost as pleasant as the occupation given to it elsewhere. It is to be remarked that the branch before spoken of sympathizes with the principal mass in direction, showing that Potter felt that otherwise the composition would be out of balance in spite of the interesting foreground group. Neither is the composition so merely angular as it appears at first, for the branch and the semi-detached cloud between them enclose the portion of the sky most filled with light, and which, with the strong contrasting accent furnished by the birds, must in a painting be more interesting than all else.

Similarly, the composition is after Metzer—an interior, with a man writing at a table placed near an open window—not purely angular or, rather, diagonal, although the diagonal line is by far the most important as a line. But it and all the other horizontal, perpendicular and diagonal lines with which the picture is filled are there simply to contrast with the roundness of the features and the flowing hair of the man's head. Burnet, in his remarks, deals principally with the coloring of the picture. "The figure," he says, "is dressed in black and white coming in contact." . . . "The black is repeated by the hat, and diffused by the black marble in the floor; the white is referred to the white marble in the floor and collected into a mass by the white wall; the red of

composition in masses of dark and light, viz., to carry light against light and dark upon dark for richness, as well as to contrast the darkest with the lightest masses for strength of effect. Both these principles are here carried out in the picture as a whole, and in all its details, making it from this point of view a very interesting and instructive composition. An easy experiment suggested by Burnet will further illustrate these principles. Let a light collected into a focus, by means of a lens, fall obliquely upon a wall—choosing, we should say, one of rough-cast in preference to a smooth wall—you will then have a bright spot of light contrasted with the darkest part of the surface, and the light as it spreads will lose in intensity. Both light and dark will be broken into by the projecting points of the rough-cast catching the light in one case, and throwing shadows in the other. By varying the angle of the light, and by introducing various obstacles, one can in this way study all the principal effects of light and shade made use of by painters. Of Burnet's "Essay on the Education of the Eye" we can only say here that it is grounded on intelligent observation and is more logically consistent than the other portions of his work. It is fully illustrated with diagrams. Artists and amateurs are to be congratulated on the republication of this useful work, which has long been out of print, and has in its earlier editions become rare and costly.

NATIONAL ACADEMY NOTES FOR 1888 (Cassell & Co., Limited) comes to hand too late to commend it to visitors to the spring exhibition; but this excellent illustrated catalogue is always useful for reference, and its editor, Mr. Charles M. Kurtz, has as usual supplemented much condensed information about the regular annual exhibition of pictures at the Academy of Design, by various notes on such topics of interest to artists and art students as studios, schools and prizes. On the title-page we find the device of a hand grasping a pen, a crayon and a paint-



THE BIRTH OF APHRODITE. AFTER FLAXMAN.

(PUBLISHED FOR C. P., MILWAUKEE, AS A COMPANION FOR THE FLAXMAN DESIGN GIVEN IN MARCH.)

capable of receiving a proper effect of light and shade, and that it be susceptible of an agreeable disposition of color."

In reality none but a pedantic painter would separate, even in thought, the disposition of color, the effect of light and shade, and the general form. Burnet seems to recognize this in the next sentence, where he says: "The form of a composition is best suggested by the subject or design, as the fitness of the adaptation ought to appear to emanate from the circumstances themselves." The practical rule which he derives from this, the most general statement which he makes, may be stated shortly, as follows: The circumstances of the action often oblige us to determine on a particular arrangement, as otherwise we might be obliged to put an emphasis on an insignificant object, or throw an interesting point of the action into shade, or into the background. Hence the necessity of attending to the form or the composition from the first. Then, as simple forms are most effective, and are also easiest to manage, he naturally thinks it well to confine his further remarks to those which are simplest. These he considers to be "Angular Composition," by which he means composition in triangles; and "Circular Composition." Of each of these forms he gives many examples from the old masters, his remarks on which we reproduce, occasionally adding some of our own. The articles on "Composition in Landscape," which have already appeared in *The Art Amateur*, deal with several other sufficiently simple forms of composition in addition.

Of the many examples which Burnet gives of the use of the diagonal line are one, a very simple and obvious arrangement after Paul Potter; and another, a scarcely less simple yet very subtle composition of Metzer. A remark of Burnet's, which applies with especial force to the former, is that many of the great masters, in compositions of this angular class, have habitually crowded all of their most interesting material to one side of the diagonal (see article on "Landscape Composition," *passim*) as, in Potter's picture,

the carpet (or, rather, rug, used as a table-cover) focussed at the light by a stick of wax, is repeated by the back of the chair, and carried up by the outside of the window on the edge of the picture;" all of these objects being of various tones of red. Thus it would seem that if concentration is the principal of the composition as to form, diffusion is the same as to color. It will be seen, too, that the colors are arranged so as to suggest a circular rather than an angular composition.

Let us turn now to a striking example of circular composition, Raphael's cartoon of Ananias and Sapphira, which is probably known to most of our readers. Burnet calls attention to the simple means by which Raphael, while disposing his figures about a circle in perspective, secures a fine oval form to the whole, and gives the group of the apostles its due importance, although placed in the background. The postures taken by the figures by degrees approach more and more to an erect position as they recede from the foreground, while the apostles alone are drawn up to their full height, and are, further, placed upon a raised dais immediately above the break in the semicircle caused by the fall of Ananias. He further says very justly, that Raphael's greatness in composition is shown not so much by his strict carrying out of so simple a plan, but rather by the ingenuity and knowledge displayed in selecting attitudes that are natural, that grow out of the circumstances of the story and yet fill their place in his pre-arranged scheme.

We have room to refer to but one of the many examples which Burnet gives to illustrate his hints on the management of light and shade. The engraving is after the Dutch painter Noije. Of this he says that when a dark shadow is carried through the picture it not only affords an opportunity of giving a breadth of effect, but the receding portion of the sky and perspective of the ground are assisted by their sharpnesses being swallowed up. But we may add that this is also a good example of the one general rule

brush, with the motto "Amorem arti promovere," which strikes us as rather shaky Latin: the noun "amor" is generally construed with the genitive, and we doubt if there is any authority for its use with the dative case.

THE bound volume of *THE CENTURY* magazine for November to April, 1887-88, is one of the best of recent years. The historical articles, beginning with "The Home and Haunts of Washington," illustrated by Percy Moran, and including a goodly share of the new life of Lincoln, are such as to interest all classes of readers. Artists will be particularly pleased with the tribute paid to Augustus St. Gaudens. Proper attention has been given to questions of contemporaneous interest, and Mr. Kennan's articles on the Russian Revolutionists and Mr. Roosevelt's on Ranch Life in the Far West are in the fullest sense important. The departments of poetry and fiction are well filled, and the illustrations are of the high order of merit common in this magazine.

JOHN BULL, JR., or French as She is Traduced (Cassell & Co.), is the latest production of that clever and volatile Frenchman, "Max O'Rell," who recently concluded a brief stay in this country. As soon as may be, he will doubtless serve us up in a little book, after the fashion of his "John Bull and his Island," which has given him a reputation as a playful satirist, if not that of a very accurate observer. The present brochure introduces us to the English boy as "Max O'Rell" found him in the schools where he taught him French. The schoolboy of France undoubtedly is very different from the sturdy English boy; but, on the whole, we think the American reader, recognizing in him a close family likeness to his own boy, will prefer him, in spite of his blundering French exercises, to the more suave and polished Gallic youth who fears cold water, fights with his feet instead of his hands, and slobbers kisses on the cheeks of his male comrades,

as he doubtless will continue to do when he becomes a man, unless, indeed, he should live in England long enough to be shamed out of the practice, as "Max O'Rell" confesses to have been.

L'ART (Macmillan & Co.) for March and the first fortnight of April contains among other things an interesting account of the painter Drouais with reproductions of some caricatures of his friends made by him. There is a long article on the tenth exhibition of the French society of water-color painters, illustrated after pen-and-ink and crayon drawings of some of the paintings; the Cathedral of Orvieto is described by H. Mereu, and E. del Monte writes of Holbein and reproduces several of his little woodcuts. The etchings are "The Tailor," by A. Masson, after Bordes, and W. Hole's etching after a picture by Monticelli, which has already appeared in the Catalogue of the Edinburgh Exhibition. The other plates "hors texte" are a photochromotype of an old binding and an allegorical composition by Eisen.

IN the neat form which distinguishes many of their recent publications, Houghton, Mifflin & Co. publish a new volume of poems by Oliver Wendell Holmes. He calls it BEFORE THE CURFEW, AND OTHER POEMS, CHIEFLY OCCASIONAL. The Autocrat is less autocratic than of yore in this new book of his, but scarcely less cheerful, and not a whit less kindly. Most of the longer poems were written for annual meetings of his class at Harvard; others are odes to friends, to James Freeman Clarke, Frederick Henry Hedge and John Greenleaf Whittier. Readers will wish that many such occasions may still draw sparks of poetic fire from the author in years to come.

IN MARAHUNA (Longmans, Green & Co.) H. B. Marriott Watson has written a romance which compares favorably with any of the tales of wonder which have followed the appearance of Mr. Rider Haggard's "She." Marahuna is a strange creature who comes out of a curtain of fire rising from the sea within the antarctic circle, and is carried to England on board a steamer sent out for scientific purposes. The greater part of the story, and the most interesting, is concerned with her efforts to humanize herself, which end disastrously for her new friends. This is very well managed so as to be credible though marvellous,

## Treatment of Designs.

### THE ROSE STUDY IN OIL COLORS.

THE background of this study is painted with raw umber, yellow ochre, white and a very little ivory black in the upper part, with the addition of burnt Sienna and madder lake, with more black in the deeper tones at the left and behind the roses at the lower part of the canvas. It is well to mix a little refined spirits of turpentine with the colors for the first painting, and after this substitute French poppy oil, with a very little siccative de Courtay for a medium. The red roses may be painted with madder lake, vermilion, white, light red and a very little ivory black for the local tone. Remember that this tone represents the general half tint of the flower uninfluenced by strong light and shade. The deeper shadows have very little white and more ivory black. Burnt Sienna is substituted for light red and vermilion is omitted. Paint the highest lights at the last with crisp touches. Use for these white, a little yellow ochre and madder lake, qualified by the smallest quantity of raw ivory black, to prevent crudeness. The green leaves for the local tone are painted with Antwerp blue, white, light cadmium, vermilion and ivory black, adding burnt Sienna and raw umber in the shadows. The highest lights are touched in crisply, and are painted with white, light cadmium, a very small quantity of ivory black and a little madder lake. In some parts a very little blue may be added. The same colors are needed for the stems, which should be carefully put in with small brushes. The sharp narrow touches of high light on the leaves and edges of some petals should also be carefully painted with small flat sable brushes, well loaded with paint. Nos. 5 to 11 are good for details and finishing touches. For general work use flat bristles of medium and small sizes. In painting the background, always use as large a bristle brush as can conveniently be manipulated. In painting the sharp high lights, try to put in each touch just where it belongs, so as not to go over the same place if it can be avoided. In the broader lights, it is better to use a small flat bristle brush instead of a sable,

use Antwerp blue, white, light cadmium, madder lake and ivory black. In the shadows add burnt Sienna.

The stems are painted with raw umber, white, madder lake and yellow ochre, adding burnt Sienna and a little permanent blue in the shadows. The best medium to use after the first painting is French poppy oil, mixed with a very little Siccative de Courtay if necessary. Use flat bristle brushes for the general painting, and for small details in finishing substitute small flat pointed sables, Nos. 5 and 9.

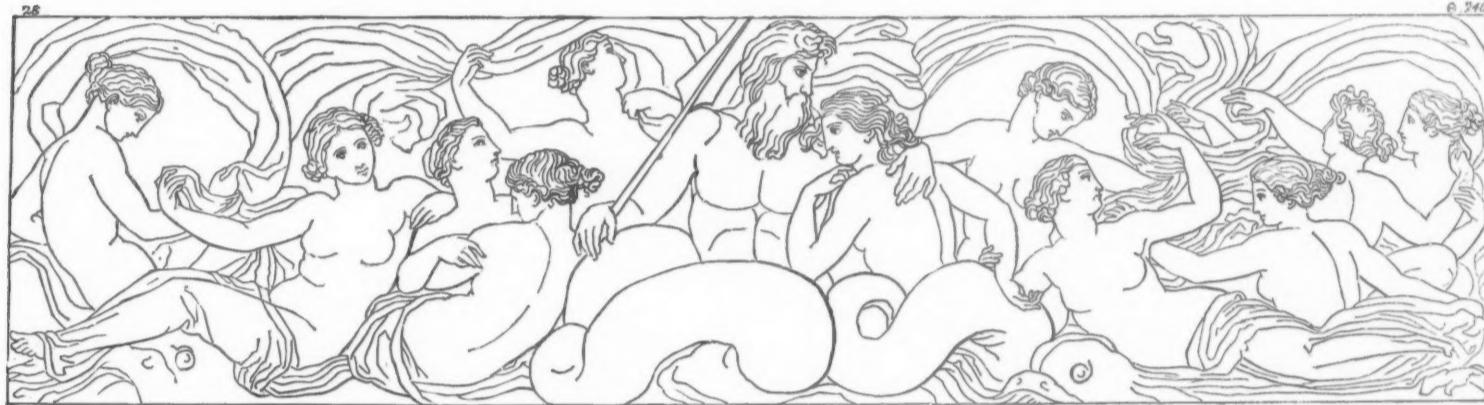
## Correspondence.

### TO STUDY HERE OR ABROAD?

SIR: Kindly tell me whether it would be better to enter an art school at Munich or first to commence here in America? On the whole, is it not cheaper in tuition and personal expenses than here? I am a crayon and water-color portrait artist. What examination for admittance would be required in Munich?

"A GERMAN," Milwaukee.

If you have had in America a thorough training in drawing from the cast and from life, it is better to continue your studies in a good foreign school, either in Munich or Paris. The modern methods most approved, as being severe in drawing and technique, are by many artists supposed to be found in the celebrated art schools of Paris, such as the École des Beaux Arts, "Julien's," and the ateliers of Carolus Duran, Bonnat, and similar acknowledged masters of painting. The choice of the style and "school" must, of course, rest with the student. If one has not had the proper preliminary studies, these can be acquired here with the same facilities as in Paris or Munich. Several of the younger artists who have recently returned from their prolonged course of study abroad open their studios to beginners, and are willing to train them for the more advanced work needed in foreign studios. As to the question of cost of living, we believe that if the person is well informed about such matters, he will not find it much more



OCEANUS AND THE NEREIDS. AFTER FLAXMAN.

(PUBLISHED FOR C. S., MILWAUKEE, AS A COMPANION TO THE FLAXMAN DESIGN GIVEN IN MARCH.)

the beginning being granted. It was, perhaps, necessary that the finale should be again incredible, but it does not help the impression made by the book.

BONAVVENTURE, George W. Cable's new romance, which he calls a prose pastoral of Acadian Louisiana, recounts the fortunes of the descendants of a family of Acadian refugees. It is divided into three parts, each under a separate title. The first of these is named from the region settled by our Acadian friends "Caroncro," which, in "English as she is spoke" outside of Louisiana, is Carrion Crow. After seventy-three pages the scene and the title change to "Grande Pointe," and after sixty-six more to "Au Large;" but the personages for the most part remain the same, and the interest of the story is continuous. The book is replete with clever characterizations, and is, in many respects, Mr. Cable's best. (Charles Scribner's Sons.)

In a little volume got up to look like a paper-weight of Scotch granite, Ticknor & Co. publish a bright little story with a lugubrious title, AN UNCLOSETED SKELETON. The authors, who claim to be only the editors, are Lucretia Peabody Hale and Edwin Lassetter Byner. A bunch of old letters, found in a chest of drawers bought at an auction, and a fragment of a diary, discovered at the dismantling of the Tavern Club, are said to have furnished the incredible facts on which the story is founded. These cover a case of mistaken identity of a very peculiar kind, to say more about which would be to spoil the reader's pleasure in the book.

THE SPELL OF ASHTAROTH (Charles Scribner's Sons), by Duffield Osborne, is a vigorous historical novel. The author is quite successful in bringing the reader back, in fancy, to the times in which its events are supposed to have occurred. The time is that of the Jewish occupation of Palestine, and the main occurrences are grouped about the taking of the city of Jericho by Joshua's army. The hero, a young Hebrew soldier, falls in love with a young woman of the Canaanites, and deserts the cause of Jehovah for that of Ashtaroth, the goddess of the conquered people. The author evidently agrees with M. Renan in his view of the historical events which fall within the scope of his story; but the color and movement are as original as they are striking.

painting with the edge at times. Try to keep the colors fresh and bright, and do not dull them by going over the same places too often. When the painting is finished and dry, use a little French re-touching varnish to bring out the colors.

### PAINTING SNOWBALLS IN OIL COLORS.

THE white snowballs have a tendency toward a delicate greenish hue in the centres, although the local tone is rather warm in quality. An appropriate background for this study, therefore, will be a light greenish gray, with suggestions of purple in the shadows.

Begin by sketching, as usual, the general outlining of the flowers and leaves, omitting small details at first. Use burnt Sienna and ivory black diluted with turpentine to secure the drawing, and while this is drying, which it will do very quickly, paint the background. The colors needed for this are permanent blue, white, yellow ochre, raw umber, light red and ivory black. In the darker and cooler tones add madder lake. Paint with plenty of color, and use a pretty large flat bristle brush. It is advisable to add a little turpentine to the colors for the first painting. The snowballs should be painted in at first in general masses of light and shade, without much regard to the actual details of the flowers which form each ball. It is, however, very important that the forms of the shadows should be carefully observed where they meet the lights, as this indicates the character of the blossoms.

Do not put in the highest lights or darkest shadows in the first painting; leave these with other details to be added later, after the general effect of color, form and proportion are secured.

The colors needed for the snowballs are white, yellow ochre, a little cobalt, madder lake and a very little ivory black. With these make a delicate gray for the light masses; this will form the general half tint. In the shadows use the same colors but with less white and more ivory black; add also burnt Sienna. Paint the highest lights with white, a little yellow ochre, adding perhaps the least quantity of ivory black to qualify the crudeness. In the centres a little light cadmium may be substituted for yellow ochre. The green leaves are rather warm in quality, but of a medium shade, having suggestions of purple at the tips in parts. For these

is expensive to live in New York than in Paris. On the whole, we advise you to study in America until, at least, you are thoroughly grounded in drawing, before thinking of entering the foreign schools, where, as a recent writer says, "talent is only mediocrities." What chance there, then, has ignorance?

### DRAWING IN CHARCOAL.

F. J., Plainfield, N. J.—There are two principal methods of drawing in charcoal: one when the stump is used throughout and again when the shadows are put in simply by broad hatching, and the stump is not used at all. In this case, a slight tone is often rubbed in all over the surface of the shadow with the finger, and the hatching is put on afterward with the charcoal sharpened to a point. In landscapes the finger is used to rub in the charcoal, instead of the stump, by many artists, as it gives a different and looser effect, though the hatching is omitted. The point is, of course, used also. For instance, in beginning a landscape, just sketch in lightly the principal forms, dividing the whole as far as possible into two large masses of light and shade. With a stick of sharpened charcoal fill in the shadows with strong parallel lines rather close together. Now with the first finger gently rub these lines together until the whole is one flat tone. If the tone is too dark, rub a clean rag softly over the surface of the paper, removing the superfluous charcoal, and then go over it again with the point. The same process may be repeated until the desired depth of tone is gained. The deeper accents may then be put in with the charcoal point and any necessary details drawn. The most brilliant lights may be made in the darkest shadows, or any part completely erased, at will, by using stale soft bread crumb rolled up to a point in the fingers. Sometimes the pointed rubber stump is found convenient when bread is not at hand. The masses of light in the landscape are treated by spreading in the same way a very delicate tint over the whole surface, and then removing the highest lights with bread. The accents and details are then put in with a point, as before explained. Sometimes a piece of chamois skin is preferred to a rag in removing superfluous charcoal. You will find many useful hints on the use of charcoal for landscape drawing in the Talk with Mr. F. Hopkinson Smith published in The Art Amateur in May.

## THE ART AMATEUR.

## HINTS ABOUT A PORTRAIT.

I. E. C., Mound City, Neb.—(1) An excellent background for such a portrait as you suggest (of a girl of sixteen with black hair, gray eyes and a fine, clear, dark complexion) would be a tone of amber yellow suggesting a plush or velvet portière or curtain behind the figure. Red, which you speak of having tried, is not so agreeable with this complexion and hair as the yellow. A black velvet dress would look well, and might be relieved by a few deep red or Jacquemino roses carelessly fastened in the corsage. A touch of white lace at the throat will be very valuable. (2) The trouble with your "texture" in painting the background was probably that you did not use enough paint in the first place, and it would appear that you did not attempt to imitate any special material. Mix the colors in a large quantity when laying in the background, and add a little turpentine to the first painting. Use a large flat bristle brush, and put on the paint very heavily. If the head alone is seen, it is best not to show many folds of the curtain, but in a half-length the folds become an important adjunct in the composition of the picture. It is well to suggest a shadow behind the head upon the background.

## TO ENLARGE A DESIGN.

F. A., Nashport, O.—In enlarging a design it is necessary first to study carefully the proportions. If it is to be made twice as large as the engraving to be copied, carefully rule the whole surface of the latter into squares uniformly of one inch. Then on a sheet of paper exactly twice the size of the copy divide up the surface into two-inch squares instead of one inch, using the ruler as before. Having done this, it will be easy to enlarge the design to twice the proportions of the copy by following the lines as they come within the squares.

## "CHAMOIS PAINTING."

L. B., Wahoo, Neb.—By "chamois painting" we presume you mean the painting on chamois skin, which is now popular in decorative work. This material may be applied to a variety of decorative purposes, such as card cases, tobacco pouches, button bags, work bags, blotting pads and thimble and thread cases. Use oil colors mixed with turpentine, having previously traced the design with a soft lead-pencil. The chamois skin should be first washed and then thoroughly dried and well rubbed before painting on it. Before applying the colors it is well to stretch it tightly by tacking it on a board or frame. The painting must always be done before making up the material.

## TONES, SHADES, TINTS AND HUES.

READER, Chicago.—These terms are often interchanged, leading to much confusion in the mind of the student. Tones, Chevreul defines as "the different degrees of intensity of which a color is susceptible according to the proportion in which it is mixed with white or with black," and he has given a series of "chromatic gamuts," in each of which he has represented twenty well-defined tones of the particular color lying between black and white, which he regards as the extreme tones of the color. Field and most English authorities, however, call the degrees of intensity produced in a color by mixing black with it, Shades; and those obtained by the mixture of white, Tints. Hues are the bright colors produced by the mixture of two or more colors. Chevreul calls these, less happily, Shades (Nuances).

## PEN DRAWING FOR REPRODUCTION.

S., Baltimore.—The safest course for the novice is to make a complete drawing in pencil first, and transfer the outlines to Bristol-board. By this means you avoid roughening the surface of the Bristol-board by rubbing out errors and correcting. To transfer a drawing, it is only necessary to scribble, so to speak, all over the back of the paper with a soft black pencil, then lay the drawing on the cardboard, and carefully go over all the outlines with a sharply-pointed hard pencil; on lifting the paper a complete tracing will be found beneath. To work comfortably, it is best to fasten the Bristol-board firmly to a drawing board with tacks, and have a sheet of clean writing paper to keep under the hand while working, so that the surface of the Bristol-board may not become soiled or roughened by contact. It is also well to try the pen upon this paper each time after dipping it in the ink, to see that it works well.

Now let us suppose your first subject to be a landscape, though the same method is equally applicable to figures. Divide the light and shade into two grand masses; begin with the darkest parts, and lay them in with simple parallel lines, keeping the shadows broad and flat, and leaving the lights entirely clean at first. Then recross these lines with others, parallel as before, letting their direction be in whatever manner will best suggest the forms to be interpreted. This is to a great extent a matter of feeling with the artist, and can only be acquired by practice. For this reason, it is well to begin by copying some good pen-and-ink drawings, and, after studying the manner of recrossing and directing the lines, it will be easier to interpret for one's self the forms in nature. Upon the depth of tone desired in a shadow depends the number of times that the lines must be crossed and recrossed (which process is called hatching), but great care must be taken that the lines of one set are entirely dry before another set is begun, for blotted lines will spoil the work. In a very black mass of shadow the tone may be put in with a fine-pointed sable brush, and the small, deep accents that occur in a drawing may be put in solidly with the pen. A coarse-pointed pen should be used for bold, strong lines, and a very fine one where delicate modelling is needed, generally in the lightest parts. The half tints should be modelled with the greatest care, a medium-sized pen being used for the general work. Make the lines light at first, deepening as required, for it is very easy to increase the strength of a

line, but very difficult to lighten it. If a mistake is made, and a tone is too dark, it can only be rectified by careful scratching with a sharp knife. The knife is also used sometimes in a large mass of black, where a few brilliant lights are to be picked out. Very strong effects may be produced in this way.

There are a few things to be specially remembered while working which are necessary to a successful result. In the first place, be *careful* but not *timid*; confidence is needed to carry on the lines unbroken; they must not be patched and joined. In modelling, *graduate* the lines to produce a strong effect. Heavy lines must be used in the dark parts, and very fine lines made with the small pen in the light parts. If a blot is made where it is not wanted, the drawing is not necessarily spoiled; the ink may be taken up at once with blotting paper and the spot scratched out with a sharp knife. After this, if the paper is smoothed down and polished with the back of the knife, lines may be drawn over it again with a fine pen. When the drawing is finished, rub out the pencil marks.

## STEREOCHROMATIC PAINTING.

ARCHITECT, Boston.—It is upon the happy discovery that silica, rendered soluble by boiling it in an alkali, such as potash, soda or lime, can in that state be infused into the wall through its fascial painting, and so render the latter fixed, that the art of stereochrome mainly depends. Soluble alkaline silicate (water-

## A DIFFICULTY WITH DAMAR VARNISH.

F. A., Nashport, O.—Your mistake was in using Damar varnish on a newly finished painting. This varnish dries very slowly, and should only be employed when the painting is *hard dry*; in fact, it should not be put on before the painting is a year old at least. This varnish is not generally used by artists, who often prefer what is called a "temporary varnish," which can be painted over if desired, and may be applied in safety after the picture has dried four or five days. The only advice we can give is to remove your Damar varnish, which, having been applied two soon, will almost surely crack, and otherwise injure your picture. The removal of such a varnish is a tedious performance, requiring experience to insure success. The simplest method of proceeding is as follows: place the canvas in a shallow wooden box with a tightly closing lid about two inches in height. The lid is lined with cotton batting soaked in alcohol, and secured to the top. When the box is closed—which should be done securely—there should be an inch or two between the canvas and the cotton, so that the fumes of the alcohol alone will reach the painting and dissolve the varnish, which it will do most effectively without injuring the painting. Experience only will tell one just how long to allow this exposure. If it lasts too long, the result may be disastrous. After removing the Damar varnish, revarnish the painting with Soehnne frère's retouching varnish. This may be applied on any picture as soon as the paint is dry, and can even be painted over if desired. Put the retouching varnish on thickly, and it will last quite a long time; it may be renewed when necessary.

## SUNDRY QUERIES ANSWERED.

E. J., Boston, and others, ask for information that they can find easily for themselves by perusing our advertising columns. Advertisers are always glad to send fuller particulars than they can find room for in their announcements in *The Art Amateur*. Mention the name of this magazine when you write, and your inquiries will be sure to receive attention.

I. E. C., Mound City, Neb.—We should think a fine, clear Madras curtain, tightly stretched, would be suitable and give sufficient light for the transoms over your doors. If, however, you prefer to have something of a more decorative character, paint upon bolting cloth or the glass a design of flowers such as is frequently given in *The Art Amateur*—vines, autumn leaves; or, as you suggest, a flight of birds would be appropriate. Use for this the ordinary oil colors mixed with a little turpentine.

TEACHER, Poughkeepsie.—The summer art classes of Mrs. T. L. Hodgdon, at New London, Conn., are among the best. The instruction includes all branches, though china-painting is made a specialty.

F. S. T., Elmira, N. Y.—In framing your pictures, see that all their bases range at one level. If you have so many to be hung that one row does not include all, the remainder may form a second line, with regular intervals.

S. B., Toledo.—The use of the colored inks made by Mr. Whiting for drawing on linen should be confined to articles rarely washed; for, unlike his black ink, they are not indelible. The fabric to be decorated must be entirely free from the starchy dressing commonly found in linens and damasks, in order that the inks may come into close contact with the fibre of the cloth, which should be saturated with a mordant supplied with the inks, and then dried and smoothly ironed. The inks must be applied delicately and kept on the surface.

C. J. D., Springfield, Ill.—The pen drawings made for illustrations are generally done on smooth cardboard with liquid India ink, such as Winsor and Newton's or Higgins's. (2) The three grades of steel pens generally used are as follows: one very large, making broad, heavy strokes; the second a steel pen of medium size and the third a very small finely pointed steel pen known as the "crow-quill." Gillott's pens are usually employed by pen draughtsmen. (3) Among the best artists who illustrate regularly for the magazines are Messrs. E. H. Abbey, T. de Thulstrup, Charles Reinhardt and Robert Blum.

B. S., Brooklyn.—At the sale in Paris last year of the Tillet collection of pictures, Millet's "Ane dans une Lande" brought 8200 fr.; "La Bergère," pastel, 21,000 fr.; "Le Jardin de Millet à Bartizon," pastel, 10,700 fr.; Corot's "Vue du Pont et du Château de St. Ange" brought 9050 fr.

N. A. R., Pueblo, Col.—If you use Lacroix colors you do not need to add flux, as they are already prepared with a sufficient quantity of it. Capucine red is almost the only color that requires additional flux. In rubbing the paint on the palette, add the drop of fat oil before the turpentine. Dry in the oven after painting, or on the side of a stove, or with a spirit lamp; if the paint is sticky, after thorough drying, you have used too much fat oil. The flux would not cause the painting to look glossy, but too much fat oil would.

MRS. B. W. V., Mayfield, Ky.—You can, doubtless, get a photograph of the Correggio "Madonna and Child," by writing to Soule & Co., 338 Washington St., Boston, who make a speciality of photographs of paintings by old masters.

THE GOTHAM ART STUDENTS made on May 10th an excellent display of their work for the past season. The life classes, which have been under the tuition of Mr. Mowbray and Mr. Fitz, showed many good drawings; and the Sunday morning painting class from life, under Mr. Fitz, and the Head Class, under Mr. Freer, some very promising paintings. Mr. Chase's bold manner was reflected in several studies of still-life, the class engaged in which he has taught; and there were specimens of the work of the numerous sketching parties formed by pupils of the schools during the summer months. Next season Mr. Clinedinst succeeds Mr. Mowbray, and Mr. Carlsen, Mr. Chase. The schools are now in a better position than ever before.

